

VARIETY

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UNDERWORLD 'ANGEL' STARS

"TRY OUT" SALARIES SET AT FINAL AGREED FIGURE

Keith Exchange Pays Nominal Sum for Preliminary Showing, Then Makes Up Difference From Money Accepted With Route.

The Keith office are employing a system these days whereby an act showing for the several weeks required before a salary is set, receives a nominal sum, usually enough to pay supporting actors, royalties and actual expenses during such week. Later, when the salary is fixed, the owner of the turn, whether a producer or star in the act, receives a check for the difference from each house, being the amount between the salary received and the salary determined as its route figure.

This includes Palace, New York, showings prior to salary setting. The Corinne Tilton Revue, for instance, has played more than 20 weeks and its value has not yet been determined definitely. But three or four times its tentative figure has been increased meantime, and each time Moore & Meier, the producers, have received a check for the difference from the Palace figure and from every other house played for less. When the final sum is settled upon, if more than its present payment, they will again draw the added difference from each house it played for less.

The Whiting and Hurt act is another which has not yet reached an agreement with the booking office. Whiting is asking \$3,000 net for "Little Miss Melody," and up to this week his demand had not even been discussed. Meanwhile he is drawing around \$2,000 at the Palace and took a little less at the Hamilton. When the value is fixed he will receive the balance from each house.

This does not include Mr. Vernon, Newark, the Prospect and other accepted cut houses which are understood to be break-ins and not "showings."

DIPPEL BENEFIT SET.

Chicago, Sept. 29.

The Andrew Dippel benefit at the Auditorium is scheduled for Thursday afternoon, Oct. 14. The theatre is donated because of Dippel's former status as director general of the Chicago Grand Opera Company. A number of operatic artists will appear.

Dippel has been in financial difficulties of considerable order during the last six months, especially since the two-time failure of his unique opera-film combination, and is now working for a bond firm as a salesman.

COLISIMO'S WIFE IN "IRENE"

Beautiful Dale Winter's Romance Set in Chicago Dive—She Married Colisimo—Refused His Riches When He Was Murdered.

ALWAYS STRAIGHT

Dale Winter, the widow of "Big Jim" Colisimo, has returned to the stage and is playing the title role in the New England road company of "Irene."

O. Henry in his best mood never surpassed the romantic and incredible elements of the story in which this is the latest chapter.

Dale Winter came into Chicago six years ago, member of a stranded (two girl) vaudeville act which had played its way from Australia. She had her mother dependent on her and she went to an agency and procured work in Colisimo's notorious underworld all-night resort. Colisimo, the iron-handed boss of the levee, took one look at the big-eyed, brown-haired, frightened girl, and called together every waiter and habitué in the place and served notice that if anyone "got fresh" with

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FORMER WHITE RATS NOW A. A. F. TO BECOME EQUITY DEPARTMENT

Movement Underway According to Members of Both—Former Would Be Dissolved—Mountford Stated for Equity Organizer—Complain of Transfers.

\$25,000 INSURANCE ON FAIR WEEK SUNSHINE

British Co. Underwrites Kansas Weather for \$3,000 Fee.

Kansas City, Sept. 29.

The first policy against rain ever issued in Kansas was written for the Kansas Free Fair at Topeka this year. The Eagle Star and British Dominion Company, a British firm, wrote the policy for \$25,000. The terms of the policy provided that if an inch of rain fell the week of the fair and the gate receipts of the grandstand fell below \$25,000 the insurance company would make up the difference.

The fair association paid a premium of \$1,000 for the policy. None of the Kansas insurance men would write the policy and it was handled by Henry Ives, of New York. There was .47 of an inch of rain Sunday before the fair opened. The rest of the week was clear.

There is a movement underway, according to members of the Actors' Equity Association and American Artists' Federation (former White Rats) which has for its object the taking over of the American Artists' Federation by the Equity, as a department. As the reports go, the former White Rats are to rate the same in the Equity as the picture actors now do.

If the move is consummated the A. A. F. will be dissolved and all of its membership transferred to the Equity.

Further reports state Harry Mountford, executive secretary of the A. A. F., is to be made an organizer of the Equity. Just whether the reported plan calls for Mountford to have anything to do with the vaudeville branch, as the new department is to be called, no one seems to know. James William Fitzpatrick is also slated to go over to the Equity as an organizer, it is said.

Many Complaints.

Members of both organizations disclaiming the proposed absorption of the White Rats by the Equity seem to be of the opinion that if such a move takes place, it will be because of the numerous complaints registered by Equity members.

(Continued on Page 2.)

"ROAD" KNOWS SHOWS.

Producer Says Country Expertly Picking Attractions.

A Broadway producer who knows as well as anyone the exact theatrical condition "on the road," when asked for his idea of the hinterland, said:—

"The country people are picking them to a dot. A good show is doing business and the others are passed up. It's the same in all sections, the country knows them."

HAYMAN CANCELS TOUR

Elise Ferguson's Illness Blocks "Sacred and Profane Love"

Members of "Sacred and Profane Love," who were to go on the road with the piece, have been notified by Alf Hayman the tour is off.

The illness of Elise Ferguson, now in Japan, was given as the reason.

The company was to have been gathered early next month.

"DOWN EAST" HOLDS 44TH ST. TILL XMAS

Griffith Picture Climbs Past \$17,000 a Week.

The 44th Street theatre will receive no legitimate attraction until the Christmas holidays. D. W. Griffith's "Way Down East" having extended its arrangement for the house until Dec. 26. The original booking was until Oct. 10, the date calling for a definite guarantee.

Business of the Griffith picture has been big from the start. The first week drew \$15,700, the second week jumping to \$17,500, and the third week beating \$18,000. The feature is now in its fourth week.

PREPARING FOR FLU.

Preparations for the expected "flu" epidemic were noticeable around the theatrical district this week. Many offices have equipped their telephone mouthpieces with the sanitary protectors Commissioner Copeland recommended.

WOODS TO DO "LADIES' NIGHT" IN 2 B'WAY HOUSES AT ONCE

Unique Experiment Grows Out of Feud With Metropolitan Critics Who Panned Success at the Eltinge and Praised "Happy Go Lucky."

A. H. Woods is to present two companies of "Ladies' Night" on Broadway. Martin Herman, general manager for Mr. Woods, stated this week. It will be the first time for the idea in a speaking play to be tried out. "Ladies' Night" is at the Eltinge and is credited with being a large hit. The other house which will hold the replica attraction will be announced within two weeks.

The stunt is supposed to be the result of a sort of feud which the

producer has on with the critics. The reviewers panned "Ladies' Night" and lauded "Happy Go Lucky." The latter has been a disappointment at the Booth as far as Woods is concerned. In answer to the good business done by "Ladies' Night," the manager replied he needed that kind of a success to produce plays like "Happy Go Lucky." The latter piece has drawn in and out business. Last week business jumped, but the "Lucky" piece has not attained a hit stride.

KLEIN'S SCHEME PROSPERS

Has Options on Bookings for 75 Picture Houses.

Arthur Klein, who announced the formation of a booking service to supply special feature acts for picture theatres throughout the country, says his field men have secured options on 60 houses, with the applications arriving in each mail.

Klein plans to charge a booking fee of \$10 from the house and another source of revenue will be the usual five per cent. commission paid by the act.

Other possibilities are a producing department where acts designed for this particular type of amusement can be whipped into shape.

ABSENTEE VOTER DEFINED

To better clarify what phases of business travel the Absentee Vote Law embraces, Attorney-General Charles D. Newton this week issued a statement to the effect: "An absentee voter is a qualified voter who is unavoidably absent from his county and is elsewhere within the United States by reason of his duties, his occupation or his business."

LONDON STAGE WORKERS NOW DEMAND BIG INCREASE IN PAY

Ask Extra Sum for "Shouting Off"—Minimum Scale Set—Meeting Held at Palace—Demands Voted Unanimously.

London, Sept. 29. A huge mass meeting of the National Association of Theatrical Employees was held at the Palace Sept. 28, when a demand was made for minimum wages as follows:—

Carpenters, 9 pounds weekly for eight hours a day, electricians, property men and box office men the same; managers, 10 pounds; assistants in proportion for a 14-hour week; singers 4 shillings and 6 pence a performance; stage hands "shouting off" or working effects a shilling extra each performance; program and clockroom girls 4 shillings and 6 pence a performance.

The motion to submit these demands was adopted unanimously.

AMATEUR THROWS UP PART

London, Sept. 29. The production of "The Naughty Girl" at the Adelphi has been postponed. Marguerite Nicolle, a wonderful amateur should have played the lead, but threw up the part. Lily St. John may leave "A Night Out" at the Winter Garden to play the role.

Miss Nicolle was engaged after Winifred Barnes met with an accident. The management is reticent as to the cause of Miss Nicolle's action.

SCALA MANAGER BRCKE

London, Sept. 29. Bromley Chalmers has been declared a bankrupt due to his tenancy of the Scala theatre. The house did well with "When Knights Were Bold," but lost all on a production of "Beauty Limited."

The assets are 110 pounds in scenery and furniture, including the late James Welch's armor, liabilities 3,000 pounds.

BERT LEVY SAILING.

London, Sept. 29. Bert Levy sails on the Caronia Oct. 6. He will return here to reopen next January. Embodied in his new contracts is a clause calling for his children's morning shows, which are a big success.

REINHARDT IN LONDON

London, Sept. 29. Max Reinhardt, producer of "The Miracle," "Hamlet" and "Oedipus" is in London. He has retired from production and the business has been taken over by Felix Hollander.

Lady Monckton Dies at Age of 85

London, Sept. 29. Lady Monckton is dead, aged 85. She was the first society woman to go on the stage professionally, making her debut in "Jim the Penman" at the Haymarket. Her last appearance was in Du Maurier's revival of "Diplomacy."

She was the mother of Lionel Monckton, the composer and husband of Gertrude Miller.

Ethel Irving's Success.

London, Sept. 29. Ethel Irving's production of "La Tzouza" at the Aldwych is rated a success. Miss Irving herself is giving a particularly fine performance of the title role.

Maugham Play Set

London, Sept. 29. J. R. Vedreone has secured the new Somerset Maugham play, "The Circle," for production in the West End.

"White Haired Boy" Liked

London, Sept. 29. "The White Haired Boy," produced at the Ambassadors Sept. 27, met with a good reception.

Josephine Earle Placed

London, Sept. 29. Josephine Earle is to play the lead in the production of "The Love Girl" which opens in the provinces prior to its London premiere.

Amateurs Pick Vehicle.

London, Sept. 29. Thomas Hardy has written a play based on his novel, "The Return of the Native," for production by the Village Amateurs in November.

MORBID BLOOD CURDLER

Creepy Playlet "The Medium," at the Little.

London, Sept. 29. A new blood curdler, "The Medium," produced at the Little, as part of the Grand Guignol program there, proved ghastly, but is wonderfully acted.

An artist ill treats his wife and mounds her into a plaster statue while she is still alive. Another man rents the studio and is haunted. A model divulges the secret and the body is discovered.

FAUCE ON AMERICAN.

Paris, Sept. 29. To start the new season at the Ambigu, Hertz and Coquetin produced Sept. 28, "L'Air de Paris," a farce by Henniquin and DeGosse which was fairly well received. It is well played by Haeti, Lehmann, Rutenin, Fabre, Mesdames Odette Darthay, Suzanne Revone, Paula Valmont.

The plot concerns an American officer chaperoning a young fellow in Paris, making numerous blunders. Haeti plays the American.

DE COURVILLE SAILS.

London, Sept. 29. Albert de Courville, late producing manager for Moss Empires, sails today (Sept. 29) on the Olympic for America.

On the same boat is Paul Murray, the English agent, formerly of the firm of Edietata, Murray & Dawe, Ltd.

FORMER WHITE RATS.

(Continued from Page 1.)

here who have joined that organization when playing in the legit, and when in vaudeville transferred automatically to the A. A. F.

This condition has been plainly apparent to the Equity leaders ever since the Four A's was formed in June, 1919. Equity members in discussing the probabilities of the A. A. F. becoming a department of the Equity have frequently referred to a speech made by Francis Wilson, at the Equity annual meeting June 4. In that speech Mr. Wilson, then president of the Equity, said something to the effect that there were other branches of the show business demanding Equity protection besides the legitimate. Many of those at the meeting inferred Wilson meant the A. A. F.

As Parent Body.

The Four A's is the parent body of the Equity, A. A. F. Hebrew Actors' Grand Opera Chorus Association and German Actors. If the Equity absorption plan is put through it will have to be done by the Four A's. The A. A. F. has two representatives on that body, the Equity, two; Hebrew Actors, three, and the Grand Opera Chorus Association and German Actors, one each. In the event of a show down, the Equity is understood to have a majority, through the Hebrew Actors' and other branch votes. According to the story the absorption plan has been amicably arranged.

The Equity "closed shop" plan for non-members of the Producing Managers' Association is to be submitted to a referendum vote shortly. Just how the "closed shop" might apply to vaudeville is problematical. The report of the Equity taking over the A. A. F. also carries with it the additional rumor that as soon as the plan is consummated a drive will be made to include all vaudeville artists on the Equity membership rolls.

While not expressing an opinion for publication, Equity people high in the councils of the organization have privately stated frequently that it would only be a matter of time before the Equity could have to take over the vaudeville branch. If that section of theatricals was to make any real headway as regards union organization.

BRITISH BACKING FOR BERLIN WANTED IN GERMAN FILM PLAN

Bids Already Being Asked From American Brokerage Houses—Battle On in London Whether to Back Germans or Not—Films Considered Excellent for This Market Except Those Too Tragic—German Embargo Off 15%.

LONDON SHOW LINEUP UNDERGOES REVISION

5 New Pieces Open, 3 More Announced—5 Closings.

London, Sept. 29. The production of "The White Haired Boy" at the Ambassadors and a change in the Grand Guignol bill at the Little both took place Sept. 27.

"Every Woman's Privilege" at the Globe and "The Night to Strike" at the Garrick opened Sept. 28. "The Crossing" opens at the Comedy Sept. 29. "The Naughty Princess" at the Adelphi Sept. 30 and "The Great Lover" at the Shaftesbury Oct. 1.

"The Grabs of Mustard Seed" at the Ambassadors, "Cherry" at the Apollo, "The Ruined Lady" at the Comedy, "The Dancing Man" at the Garrick and "The Man Who Came Back" at Prince's all closed Sept. 28. Shows being transferred are "French Leave," from the Globe to the Apollo, and "Oh, Julie," from the Shaftesbury to Prince's.

The old Victoria's season opened Sept. 27 with "The Winter's Tale." The first operatic production will be "Faust" on Sept. 30.

BRITONS OFF FOR U. S.

London, Sept. 29. Charles Cochran, Edward Bratt, Albert de Courville, R. H. Gillespie, Paul Murray and W. H. Rawlins sail for America this week. Murray takes with him several British plays which he will seek to place in America.

MAUDE SEEKS U. S. TOUR.

London, Sept. 29. Cyril Maude will not go into management again permanently, but may revive "Grumpy" when "Lord Richard in the Pantry" ceases to draw. He wishes to tour America again shortly.

ENGLISH ACTS COMING.

London, Sept. 29. Sailing on the Carmania Nov. 6 will be Billy O'Connor and Holden and Graham. O'Connor opens on the Keith Circuit Dec. 4.

"BROWN SUGAR" FOR U. S.

London, Sept. 29. Charles Dillingham will produce "Brown Sugar" in America, having secured the rights to the piece at this end.

"THE UNKNOWN" UNDER BAN

London, Sept. 29. Somerset Maugham's "The Unknown," transferred from the Adelphi to the Lyric, is going big, but the railways and tubes have placed a ban on the posters advertising the show.

"THE DAISY" FADES

London, Sept. 29. Anthony Ellis' production of "The Daisy" closed at the Kingsway Sept. 28, after less than a fortnight's run.

Noted Magician Dies

London, Sept. 29. Edward Maskelyne, partner in the Maskelyne & Devant magic show which is a permanent feature at St. George's Hall, died Sept. 27, aged 44. He was the second son of Nevill Maskelyne, founder of the theatre of magic.

Theatre Dofy War Act.

London, Sept. 29. The West End managers are defying the authorities and openly selling chocolate and cigarettes after 1 o'clock. This is illegal under the Defense of the Realm Act and the Home Office threatens action.

American producers and distributors learned to their astonishment this week how thoroughly planned and completely ready is the long-rumored German plan to invade the world markets with film features and the American market as soon as peace shall be declared. Lloyd's odds and English information all point to Harding's election along with a Republican Congress bent on immediate peace with Germany by Congressional resolution.

When peace does come, German film producing concerns aim to be prepared to jump. Their brokers for foreign rights are already in action. Within the last two weeks letters have been received here wholesale from the Transocean Film Co. and other concerns. These letters have been shot in the dark. One concern operates at least five different companies here and each company received a letter.

What action will be taken in respect to these overtures remains to be seen. In London a battle royal is on whether or no to ally British world brokerage concerns with the German plan. One side says the American command of the world picture market can be broken with German help.

Hot Against It.

The other side is hot against any such alliance. Bolstered up by the sharp English press and post-r campaign conducted against everything German by C. B. Cochran and by Lord Beaverbrook's money, every effort is being made to stave off the possible acceptance of the German overtures. It is agreed the Germans have something decidedly rich to offer.

In this connection those who have been looking over the field with a view of gauging its possibilities and deciding what the outcome will be of the battle between the pros and the anti give due measure to Cochran's agitation, but point also to the action of the English Government in burning an expensive propaganda feature rather than show it. This picture cost more than \$100,000 and was designed to show what the Germans would have done had they actually got into England. William Davies the paganist man did it, but officials finally decided they wished to promote amity now, not lessen it.

American P. A.

The English are giving full space to German press work said to be engineered by a bright young American newspaper man to aid German pictures. The latest stunt was the full swing given the story about Liekecht's death which ordinarily would have been kept quiet.

It is now announced the incident will form the basis for a feature film. It consisted of the betrayal of her faithless lover by a dancer named Hildegard Plasmann. She accused this man, Rich Prinz, of having forged Reichsmann and Prinz's names to the order that brought about the radical Liekecht's death. Later she repented apparently of this action and killed herself.

Experts, both British and American, have looked over the German offerings and decided they are excellent for the American and other

markets. One foreign film man recently arrived here, declares the Germans have carefully assembled the advice of all manner of visitors who could describe to them the demands of the American and other foreign markets. Newspaper men resident in Berlin have been called in to pass upon these features. Comment on them, beginning with a description of the feature based on the life of "Miss Du Barry" is already beginning to reach here.

Word comes from the other side this picture cannot help to affect (Continued on page 36.)

GIRL OF UNDERWORLD.

(Continued from Page 1.)

Dale Winter he would kill him with his own hands.

Miss Winter was a sensational success in the night life. Like a fly in a dump-heap she blossomed and became beloved. In time Colosimo became enamored of her. It was whispered in underworld strata that Colosimo was about to divorce his wife. Miss Winter continued to star in the cabaret, singing sweet ballads. The café continued to sell liquor all night when no other place could sell at all. On Sundays she sang oratorios in a church.

Last spring Colosimo procured a quiet divorce from his wife, who had been the manager of several "line" resorts for Colosimo before he went into the café business to "reform," and a cash settlement was made. He eloped with his star to West Baden, where they were married. He made a cash settlement on his bride of some \$75,000 and as much again in jewels.

A week after their return Colosimo was murdered in his café office one afternoon. The murderer has never been apprehended, but it is known that it was a Mafia rather than an underworld affair.

Dale Winter-Colosimo was left with her endowment and her share in his fortune. She went before the probate court and surrendered the \$75,000, every jewel and all interest in the estate. The judge protested. She said if the court refused to take it and apply it to the estate she would give the money to Colosimo's aged father. The court accepted the sacrifice and the estate was divided between the father and two brothers in Italy whose Colosimo had not seen in years.

Mrs. Colosimo still retained a half interest in the café, said to earn \$50,000 a year now, despite prohibition. This she also threw in.

Three weeks ago she slipped into New York and took a modest room on 25th street with another unknown, strange girl, and started preparing a vaudeville act which she proposed to play under an assumed name, as she had no taste for cashing in on publicity. She was in Remick's office trying out a song when Miss Gumble heard her voice over a partition. He entered and was struck with her beauty and boy voice, asked her if she was "open," and took her to James Montgomery, who engaged her immediately for the title part in the touring company of his success, "Irene." Neither Gumble nor Montgomery then knew who she was.

She is reported a hit in the part.

VARIETY'S LONDON OFFICE

has been re-established at

26 Hanway St., Oxford St., W. I.

Phone MUSEUM 1096

in charge of

IVAN PATRICK GORE

American show people abroad or going across may make VARIETY'S London office their headquarters and have mail addressed in care of it.

BUYING IN TRIANGLE STOCK FEATURE OF WEEK'S TRADING

Remarkable Demand Probably Based on Reports of Company's Improved Situation—Other Issues Swing Within Narrow Range—Goldwyn Rumors.

The leading amusement stocks continued dull and steady to weak, with Famous Players-Lasky in a sharp reaction during which it dropped to 69, following its recent advance to 74. In one session, Monday's, the issue was off more than 2 points net. Otherwise business was featureless, Loew and Orpheum holding around the former level of 39 to 41 and 28 respectively.

In the absence of developments on the Stock Exchange, interest centered in the remarkable performance of Triangle on the Curb. Last week more than 20,000 shares changed hands, the price gradually moving up from 1/4 to 1/2, that is to say 100 per cent. appreciation, based on nothing that reached the surface.

Mystery veils the parties behind the buying, inasmuch as there has been no transfer of stock as far as can be learned. The officials of the company declare they are in the dark as to the operation. There are three possible explanations for the sudden activity of this stock which has been dormant for nearly a year. It may be professional operation for a quick turn, as Variety has observed before, engineered by Curb sharpshooters.

It may represent the dealings of speculative holders for tax return purposes. It will be remembered that about a year ago there was an aggressive bull campaign in Triangle during which it was moved up artificially to better than a dollar, beginning at a low under 25 cents. It is possible that buyers above 1/4 are liquidating at this time to establish losses for tax return purposes. There is nothing, of course, to substantiate this view, but it is a possibility.

The third view and the one which probably most nearly reflects the situation is that Triangle's recent contract with the Hamilton Company for the distribution of releases over a three-year period, together with reports of improvement in the condition of the company, has encouraged a speculative play. When P. L. Waters took over the management of the concern and called off its production activities, the company was buried pretty deeply in debt. The mass of obligations was temporarily bulked and in a manner of speaking "fudged" for the time being by notes of varying maturities. These obligations have been met or covered from time to time. It might well be that recent liquidation of some of these old debts has created in the minds of creditors the belief that the company is doing well enough to warrant a gamble on its future.

As to the merits of this opinion Variety is not in a position to venture a forecast, since the company has consistently declined to make known the details of its present condition. The Hamilton contract representing as it does revenue totaling more than \$1,000,000 over a period of three years looks big. In addition the company has a large stock of valuable negatives featuring stars of the first rank suitable for release.

On the other hand, its liabilities at the time the present management took charge were enormous. A brief resume of the company's career may be pertinent at this time, bearing on the subject.

Triangle was formed as a producing organization with Griffith, Thomas A. Ince and Mack Bennett. A million and a half shares of stock was offered at \$5 and eagerly taken up. Wild forecasts of earnings were made on the Curb. A year after the formation of the company reports were circulated that a 15 per cent. dividend would be declared, and the stock was bid up to \$7 a share. This was the peak of the company's career. Soon after that rumors were heard that it was in difficulties. The original management retired and H. O. Davis came on from the Pacific coast to take charge. It was at first hoped that his administration would better the situation, but about that time a report was made

public which held out little encouragement to the stockholders.

Of the \$1,000,000 original capital the assets of the company were disclosed as including \$3,500,000 for good will, \$930,000 film and film foreign rights, cash \$140,000 and surplus \$41,000. "Floating liabilities" were set down at that time as \$2,351,000.

When P. L. Waters assumed the presidency of the company outstanding obligations were understood to be more than \$2,500,000. From this summary it will readily be seen that Triangle had uphill going under the reorganization. Before stockholders can participate in earnings the outstanding claims must be satisfied. After that net earnings might be applied to dividends, although this need not necessarily follow if it were deemed necessary to put earnings back in the business.

The original understanding was that about 1,500,000 shares had been put out at the organization, although a recent compilation of Curb industrialists issued by a Broad street brokerage house puts the outstanding stock at a little over 1,000,000 shares. Thus any profits Triangle has available for dividends would be disbursed in at least 1,000,000 parts.

The spurt of trading in Goldwyn ceased this week. Only one minimum transaction came out, 100 shares at 1/2 following the sale of 1,000 Saturday at 1/2. This is a recovery from a low of 1/4 last week. It is understood that the new Goldwyn board met Tuesday and methods of new financing were discussed without any decision becoming public. Meadmore Kendall is understood to be reluctant to undertake the management of the company unless ample finances are put at his command.

Day by day stock market transactions were as follows:

STOCK EXCHANGE.									
Thursday—Sales.	High.	Low.	Last.	Chg.	Friday—Sales.	High.	Low.	Last.	Chg.
Fam. Pl.-Lasky.....	74	71	71 1/2	+ 1/2	Fam. Pl.-Lasky.....	71 1/2	71	71 1/2	- 1/2
Loew.....	41	39	39	- 1/2	Loew.....	39	38	38	- 1/2
Orpheum.....	28	27	27	- 1/2	Orpheum.....	27	26	26	- 1/2
Triangle.....	1/2	1/4	1/2	+ 1/4	Triangle.....	1/2	1/4	1/2	+ 1/4
Goldwyn.....	1/2	1/4	1/2	+ 1/4	Goldwyn.....	1/2	1/4	1/2	+ 1/4
Paramount.....	10	9	9	- 1/2	Paramount.....	9	8	8	- 1/2
United Artists.....	10	9	9	- 1/2	United Artists.....	9	8	8	- 1/2
Warner Bros.....	10	9	9	- 1/2	Warner Bros.....	9	8	8	- 1/2
Republic.....	10	9	9	- 1/2	Republic.....	9	8	8	- 1/2
First National.....	10	9	9	- 1/2	First National.....	9	8	8	- 1/2
Twentieth Century.....	10	9	9	- 1/2	Twentieth Century.....	9	8	8	- 1/2
Universal.....	10	9	9	- 1/2	Universal.....	9	8	8	- 1/2
Producers.....	10	9	9	- 1/2	Producers.....	9	8	8	- 1/2
Independent.....	10	9	9	- 1/2	Independent.....	9	8	8	- 1/2
First Interstate.....	10	9	9	- 1/2	First Interstate.....	9	8	8	- 1/2
Golden Age.....	10	9	9	- 1/2	Golden Age.....	9	8	8	- 1/2
Bluebird.....	10	9	9	- 1/2	Bluebird.....	9	8	8	- 1/2
Comstock.....	10	9	9	- 1/2	Comstock.....	9	8	8	- 1/2
Edison.....	10	9	9	- 1/2	Edison.....	9	8	8	- 1/2
Excess.....	10	9	9	- 1/2	Excess.....	9	8	8	- 1/2
First National.....	10	9	9	- 1/2	First National.....	9	8	8	- 1/2
Twentieth Century.....	10	9	9	- 1/2	Twentieth Century.....	9	8	8	- 1/2
Universal.....	10	9	9	- 1/2	Universal.....	9	8	8	- 1/2
Producers.....	10	9	9	- 1/2	Producers.....	9	8	8	- 1/2
Independent.....	10	9	9	- 1/2	Independent.....	9	8	8	- 1/2
First Interstate.....	10	9	9	- 1/2	First Interstate.....	9	8	8	- 1/2
Golden Age.....	10	9	9	- 1/2	Golden Age.....	9	8	8	- 1/2
Bluebird.....	10	9	9	- 1/2	Bluebird.....	9	8	8	- 1/2
Comstock.....	10	9	9	- 1/2	Comstock.....	9	8	8	- 1/2
Edison.....	10	9	9	- 1/2	Edison.....	9	8	8	- 1/2
Excess.....	10	9	9	- 1/2	Excess.....	9	8	8	- 1/2

THE CURB.						
Thursday—	Sales	High	Low	Last	Chg.	
Goldwyn.....	1000	1/2	1/4	1/2	+ 1/4	
Triangle.....	1000	1/2	1/4	1/2	+ 1/4	
Friday—						
Triangle.....	1000	1/2	1/4	1/2	+ 1/4	
Goldwyn.....	100	1/2	1/4	1/2	+ 1/4	
Triangle.....	1000	1/2	1/4	1/2	+ 1/4	
Saturday—						
Goldwyn.....	100	1/2	1/4	1/2	+ 1/4	
Triangle.....	1000	1/2	1/4	1/2	+ 1/4	
Sunday—						
Goldwyn.....	100	1/2	1/4	1/2	+ 1/4	
Triangle.....	1000	1/2	1/4	1/2	+ 1/4	
Monday—						
Triangle.....	1000	1/2	1/4	1/2	+ 1/4	
Transactions on the Curb for						
ending last Saturday were						
Goldwyn—Sales, 5,000 shares				high, 1/2		
low, 1/4						
Triangle—Sales, 10,000 shares				high, 1/2		
low, 1/4; last, 1/2; gain of 1/4						

KEITH-MOSS COLISEUM SEATS 3,463 AND COSTS A MILLION

Only Capitol and Hippodrome Can Hold More People—Ownership Shared Equally—Greenroom and Outer Office for Artists—Exceptional Dressing Rooms.

The new R. R. Moss Coliseum, 181st street and Broadway, which opened Thursday, Sept. 23, represents an investment of approximately \$1,000,000. Of this sum the structure cost \$700,000 and the real estate \$300,000. The house has a total seating capacity of 3,463. The orchestra section accommodates 1,800. There is one balcony seating 1,563. The boxes and loges provide for 400 additional. The Coliseum is owned equally by R. R. Moss and the Keith interests, through the Greater New York Vaudeville Theatre Corporation. The officers of the holding corporation are R. R. Moss, president; K. G. Lauder, secretary, and J. J. Mahoney, treasurer. R. R. Moss started building the Coliseum two years ago. The recent affiliation of the Keith and Moss interests resulted in the formation of the Greater New York Theatre Corporation to take over the Coliseum. The interior decorations and furnishings were installed under the personal supervision of E. F. Albee. Eugene De Leon designed the architecture. The Coliseum's interior color scheme is rose, soft tints giving a pretty and restful effect. A complete lighting system brightens the beauty of the interior, which compares with that of any theatre in New York city.

With its 3,463 capacity the Coliseum takes rank with the State-Lake and Loew's Metropolitan as the third largest theatre in America. But two theatres have more, the Capitol and the Hippodrome, which hover around the 4,000 mark. The main entrance to the Coliseum is on Broadway through a lobby 20 by 35 feet.

Green Room.
There is a green room for the artists, and all of the dressing rooms are above the street level, each being fitted with a shower. In addition to these conveniences for the artists is a small building in the courtyard especially built by order of Mr. Albee. This is to be used as an office, where an artist may receive a visitor or attend to any personal business without the necessity of bringing any one into the green room. An attendant will be on duty here to render any service necessary to the artist.

Despite the enormous size of its auditorium, the acoustics of the Coliseum are perfect, special sound devices carrying to every corner of the house. The policy is to give vaudeville and pictures, six acts on a weekly split basis. The Keith office supplies the vaudeville. The opening bill included Eddie Foy and Co., Morris and Campbell, Eddie Janis and Co., Yvette Ruggel, Tom Patricola and Adela de Manno and Donald Sisters.

Boulevard Booklet.
A handsome souvenir booklet, giving a history of E. F. Albee and R. R. Moss' achievements in the theatrical world and explaining that the Coliseum is built on the remains of Fort Washington, historical ground on which was fought several battles of the American Revolution, was distributed on the opening night.

The Coliseum has the thickly populated Washington Heights section and the equally populous Bronx to draw from. The top price week nights is 15 cents and 21 on Saturdays, Sundays and holidays.

PARK RUNS TILL NOV. 1

Baltimore, Sept. 29.—Liberty Heights Park, a small amusement resort has extended its season until Nov. 1. Usually the park ends its season in September. A review will be on next week, being designed to run until the fourth of October.

Smith and Miller Dissolve.
New Orleans, Sept. 25.—The newly formed vaudeville act of Smith and Miller has come to a parting of the ways, dissolving after the week at the Orpheum.

Smith was formerly of Smith and Kaufman, and is returning to New York to secure another partner.

SIX CANADA WEEKS FOR PANTAGES BOOKS

Nathanson Turning Picture Houses to Vaudeville.

A string of theatres in Eastern Canada to be booked out of the Pantages office is now being lined up by the Eastern Theatres of Canada. N. L. Nathanson is the managing director and also president of the Paramount Theatres, Ltd., which owns and controls 22 picture houses throughout the Dominion.

Nathanson is breaking into vaudeville for the first time this season. His former activities were confined to the picture field. He financed the building of the new Pantages, Toronto, and is also financing the Pan house now in construction at Hamilton, Ontario, which is expected to open Jan. 1.

The new houses will add about six weeks to the Pantages routings.

BROADWAY PRICES DOWN.

Continuous Policy Ushers in New Scale at Former Moss House.

Prices at Moss' Broadway theatre were reduced with the change in policy at the house.

The continuous performance policy ushered in a new house scale, with a 35-cent top at the matinee and a 75-cent limit at night.

The new prices are: Matinee, gallery 10c; balcony 20c; orchestra, 35c and 50c; and boxes 50c. Night and holiday prices are: Gallery, 25c; balcony, 40c; orchestra, 65c and 75c; and boxes 75c.

About the same scale exists at Loew's American, which is the Broadway's closest vaudeville competitor.

The change of policy at R. F. Moss Broadway and the new policies have boosted business since the installation Monday.

Funny Simmons is booking the house through the Keith office and plans to play at least one act weekly that has appeared at the Palace. The present policy will be continued and seems to have solved the problem. Night acts, a feature and news weekly three times daily or continuous is the new layout.

LUNA PARK AT RIO.

Pitrot Proposing Replica of Coney Island Resort for So. America.

A plan to erect a Luna Park at Rio de Janeiro is under way by Richard Pitrot, the agent, who has been doing the vaudeville booking for the Regain Circuit of South America for several years.

Charles Regain, now in Paris, is due in New York during this month, when Pitrot will go over his plans with the South American manager.

BEE PALMER IN ACT.

Bee Palmer will reappear in a vaudeville act after all. It seemed set for her at one time to make the "Brevities" show and Miss Palmer went over to Philadelphia to see it. After viewing the performance she disappeared. No one heard from Miss Palmer until the other day when, calling upon her manager, Harry Weber she told him of her act.

Al Fargal will be at the piano for Miss Palmer, who will also have a song book.

FRISCO'S ACT WORKING.

Prices and bill not including the one act, Louisa McWhorter and two or three just mentioned as additions to the regular house orchestra, opened at the Orpheum last week.

It is reported routed over the Orpheum Circuit through Harry Weber, the New York agent.

GRUBER'S ELEPHANT SOLD TO MEXICAN

Act Disbanded When Minnie Showed Bad Temper.

Oklahoma City, Sept. 29.—Max Gruber was forced to disband his animal act here Saturday when the elephant used in the turn displayed a violent temper. Rather than take any chances with the beast, Gruber sold it to a Mexican show. The act has been playing a string of fairs, the local show being the final one of the season and Gruber was booked to reopen in vaudeville in Chicago next week. The Gruber act was considered one of the best standard animal turns in vaudeville. One elephant, "Minnie," a horse, pony and dog comprised the turn in addition to the Grubers. "Minnie's" pet stunt was lifting the pony and carrying him about the stage. The elephant was a big one and was generally well behaved. It became unmanageable last week, refusing to board a baggage car.

TWO ACTS BURNED OUT.

Fire on Stage of Broadway, Butte, Destroys Property.

Butte, Mont., Sept. 29.—Fire took stage at the Broadway theatre, Sept. 19, caused \$3,000 damage to the theatre and destroyed the scenery and other property belonging to Lamb's Manikins and the Supreme Dancers. The fire occurred after the show while the theatre was empty.

Mrs. Lamb left for New York to replace the act's apparatus and props. The music of the entire bill was lost. Harry Kirchbaum, representing Waterson, Berlin & Snyder, who was visiting in Butte, supplied the acts with new music.

Three days later the Peoples' theatre here was wiped out by fire, at a loss of \$60,000, covered by insurance. "The Birth of a Nation" was the attraction. The fire happened at 1 a. m.

BERNSTEIN'S S. I. CARNIVAL

Rain and Police Interfere on the Opening Night.

A carnival was staged Monday by Freeman Bernstein at Stapleton, Staten Island. It was a huge affair, inclusive of games with wheels among them.

The opening night the police decided some of the games should be eliminated, whereupon Bernstein instructed his attorney to apply for an injunction restraining the police. Monday night rain also interfered over on the island, but Tuesday the carnival promoter felt quite jubilant over the prospects for the remainder of the week.

BILL MRS. STAN STANLEY.

Jim Mahoney Taking Ill Husband's Place.

The Stan Stanley act will be reformed with Mrs. Stan Stanley appearing in it and taking the billing during the illness of her husband.

Jim Mahoney (Mahoney and Rodgers) will take Stan's role and the same straight man used in the act when it played the bigger houses will again be in it. Arthur Horwitz is arranging the new lineup.

Stanley is ill in Chicago, an ulcer having developed in one lung. Mrs. Stanley planned to take him to the coast, but physicians advised he could not be moved.

LOEW TAKES SWANSON'S.

The Rex in Salt Lake to Play a Combination Policy.

Max Low has closed a deal whereby he will take over the William Swanson theatre. Swanson has three houses in Salt Lake city including the Rex. All play a picture policy. The Rex, however, is to be transformed into a combination picture and vaudeville theatre by Low. There is also a house in Portland.

Swanson was in New York early this week completing the deal whereby Low takes over his circuit.

Alan Fagan With Miss Walton.

When Florence Walton reappears in vaudeville she will be assisted by Alan Fagan, the dancer.

SULLY AND HIS RENT.

Putnam Building Barber Is Again Fighting the Landlord.

Sully the Barb is fighting rent mad once more. The landlord of his barber shop suite in the Putnam Building says Sully must come across with \$2,400 yearly from now on.

Sully, seeking refuge behind his alleged Italian accent, wants to know what it is all about and why. Last spring when the landlord, which happens to be the Famous Players, wanted to make chop suey out of Sully's pretty features by casting them into the street, Sully, then paying \$1,200 annually, compromised on \$1,000 a year for rental.

That is what Sully says, and what he says his lawyer says. But the agent for the F. P. attempted to quietly explain to the gent of the race that the sixteen hundred was in effect only to Oct. 1. After that date the 100 per cent. increase started.

After the agent had attempted to quietly explain Sully bursted forth, speaking Italian, Spanish, Latin and English all in one breath. What Sully said only his manicure knows and she quit her job Monday. Up to Wednesday the sulphuric Sully was still waving his race, looking for his lawyer among others, for Sully says there must be some one to blame.

ABORN PRODUCING ACTS FOR PICTURES

At the "Aborn Miniature"—His Operatic School.

Following the announcement last week that service or booking of acts and artists for picture houses was booked on as a rich field of booking activity, added interests have come forth with plans for production of such features.

As operatic and musical features are favored, Milton Aborn is devoting much of his time at his operatic school in the development of raw material for picture house programs. The school has the novel name of "Aborn Miniature" and is a small theatre wherein people and professionals are coached. Mr. Aborn in association with Dr. Frank Nagle, dean of the school, was in charge of the musical concerts held during the summer under the auspices of the New York Globe.

WEBER'S PRODUCTION.

Has Put on More Turns Than Any Other Keith Agent.

Harry Weber is continuing his production activities and now has more "produced" turns than any agent in the Keith Agency. Including four acts now in preparation, he will have 13 acts of his own in addition to the string of turns he represents for booking.

The first of the new acts to open is being produced in association with Emily Ann Wellman. It is called "The Wires of An Actor," written by Miss Wellman, who will be featured in it. It will be presented in "10 flashes" (a style originated by Miss Wellman in vaudeville) and there will be eight persons in the cast.

Next to go on is a musical act done with Taylor Granville and called "The Panama Kid," with 14 persons concerned. This turn was played briefly a season or so ago with two scenes. It will now have seven scenes.

Weber is also interested in the Santos and Hayes revue which Menlo Moore and Marklin Megely are producing. He is also interested in another vaudeville revue seen to be seen, called "Little Miss Mix-Up."

"LOVE LETTERS" TO CLOSE

Disension in Company Given as Reason for Taking It Off.

"Love Letters," in which Charlie King appeared first and was later succeeded by Clarence Nordstrom, will be disbanded after its present engagement at the Maryland, Baltimore, this week.

Edgar Allen Wolf wrote the act. Disension in the company is given by the act's agent as the reason for taking it off.

The place may go out again with a new set of players.

FOX DRAFTS SHUBERT ACTS FOR AUDUBON

No Keith Rule Against Them, Agents Know Situation

The present shortage of headliners hasn't affected the bills at Fox's Audubon where numerous acts drafted from attractions owned or controlled by the Shuberts have been appearing for the past two seasons.

At the Fox office Edgar Allen denied any booking agreement existed between the Shuberts and Fox. When asked as to the significance of the Shubert acts appearing regularly at the Audubon, Allen said that the acts came in or were offered in the regular way by agents and booked.

An official of the Keith office said that while no general order against playing acts that held Shubert contracts was in force, the Keith agency is not playing them and it is generally understood among the agents it would be useless to offer them.

This probably explains the monopoly that Fox has enjoyed over acts holding Shubert contracts and has gone a long way to help the Audubon hold the patronage built up in the Washington Heights section before the opposition became so keen.

This season the Audubon has big time opposition at the Hamilton, 146th street and Broadway, and the Coliseum, 181st street.

Shubert acts playing the Audubon the current week are Dooly and Sales, Sammy White, Walter C. Kelly, while Nan Halperin topped at the house last week. Other Shubert acts at the Audubon this season are Jeanette Adair, McKay and Ardine, Robert Emmet Keene, Farber Girls, Norton and Nichols, Keegan and Edwards, Wyler and Green, Harry Langdon and Co., Clara Morton, Bjorner, Cleveland Bonner, Clarence Nordstrom, Orth and Cody, Moran and Winer, Tappan and Armstrong, Bert Williams, George LeBlanc, Mary Haynes, Russell and Parker, Frank DeVane and "Tartan."

Some of the acts listed played on the big time after their Shubert contracts expired.

Where the instance arises of an act under a Shubert contract not engaged for the week or weeks, it is stated by the Shuberts for their Sunday night concerts in New York.

PANTAGES OPEN DAUPHINE.

New Called Louisiana—Contract Runs Till New Pan Opening.

New Orleans, Sept. 29.—The Louisiana, formerly Dauphine, opened this week with Pantages vaudeville, marking the initial showing of the Pantages show in this city.

The Louisiana—or Pantages, as already called locally—is being operated by a local corporation, with Arthur B. Leopold the executive head. Pantages is furnishing the bills for an agreed guarantee, plus a percentage of the profits, the contract being in effect until the new Pan house, to be erected in Canal street is completed. The opening bill included Pipifax and Co., Weaver and Weaver, Seven Belletones, Miller and Capman, Abrams and Johns and the "Fashion de Vogue." The first feature picture was a Belgian production, William Faversham in "The Man Who Lost Himself."

MACDONALD'S REVUE.

M. S. Henthorn is to take a dip into the angeling business and furnish the capital for the production of a revue which Butler MacDonald is to produce until this season. The general idea of the piece is taken from a production made at the open-air theatre in Copenhagen, Denmark, in 1916. There will be no scenery. The cast will have eight principals with a chorus of 15.

Peggy Wood is mentioned as the principal woman.

PLIMMER TAKES STEINWAY.

Walter Plimmer has secured the Steinway, Astoria, L. I., and will start booking the house next week. The Steinway was supplied by Paul Allen and Harvey Green, that being the sole theatre on their books. An arrangement with the house provided for a fixed sum to be spent on the shows. Through securing much try-out material, Allen and Greene are said to have secured a profitable break.

SHOW FOLKS HURT IN IOWA RAILROAD WRECK

Pisanos and Glasgow Maids Injured Near Waterloo

Chicago, Sept. 29. A railroad accident which injured several theatrical people occurred Thursday morning. Pisanos and Glasgow, who were on their way from Cedar Rapids to Waterloo (Iowa) to fulfill an engagement were in the wreck. Mrs. Pisanos (Glasgow) sustained a broken leg and laceration on head, while her husband, Fred Pisanos, was badly injured.

James Sterling and the Glasgow Maids who were in the other train going to Cedar Rapids and Johnny Keane were all badly shaken up, so much so, that they were unable to show that day or the rest of the week. Capt. Pickard's Seals and Mabel Blumfeld were sent on by Nat Kalheim, brother of the Majestic in Cedar Rapids, to round out the bill.

FIGHTS THEATRE NEIGHBOR

Gilmore Threatens Suit to Stop Building in Oswego.

Charles P. Gilmore, owner of the Pierce here, threatens to fight the building of a new theatre immediately adjoining his house, projected by the Pierce-Morton-Sussex group.

Gilmore alleges that Pierce and Morton are his partners in the lease of the Pierce theatre and that he divides his profits with them in addition to paying \$15,000 a year rent.

The site adjoining the Pierce is now occupied by a garage leased by H. M. Stanford, proprietor of the Hotel Pontiac. Recently he agreed to surrender the garage lease to Pierce on the understanding that it would be used for a skating rink. When he learned that Pierce proposed to make a picture and vaudeville house of the building, he withdrew his agreement to the transfer of the property rather than have two theatres competing.

"VANITY FAIR" REVAMPED

Vaudeville Production to Be Revived Again.

Iris Rosen has taken over "Vanity Fair," the vaudeville production. He will recast and restage the act.

This is the second time the act has been reproduced. A dreamlike establishment put it on first, then it was taken off for repairs and Ned Wayburn restaged it.

Eddie Koller is booking the turn.

CHICAGO DIVORCES

Chicago, Sept. 29. Cedric Lindsay was granted a decree for divorce from his wife Anna, and was also given custody of their child Olive. The decree was signed by Judge Stanton.

Lenore, Bradford Pittsford, a chorus girl, was granted a divorce from Kenneth O. Pittsford, manager of the Royal Theatre, Akron, Ohio, on a charge of desertion. Both divorces were obtained through the efforts of Ben H. Ehrlich.

ATTACHED IN NEW ORLEANS

New Orleans, Sept. 29. William Desbury, who headlined at the Orpheum last week in "Tribulation," was made defendant in a suit filed in the Civil District Court, attaching any of his funds or property. A writ of garnishment was served by a deputy sheriff at the playhouse.

The Law Office of Messrs. of New York, through local counsel, filed the suit, alleging that Desbury owed it \$445 for sketches used in preparing the act he is playing on the Orpheum Circuit this season.

KEITH CONTRACT LET

Chicago, Sept. 29. The Ohio Building and Construction Co. of this city has been awarded the contract for erecting the 12-story office building to be put up here by the R. E. Keith interests.

After the completion of the office building a new theatre structure will be built. The new theatre building will be erected on the site of the old one, which is now being used for the offices of the company.

THE OFFICE OF J. L. CANTOR
LEW CANTOR OFFICE
1000 Broadway, N. Y. City

APPEAL TO CONGRESS FOR LAW TO INCREASE MUSIC REVENUES

Publishers Will First Seek Royalty Increase by Negotiation With Phonograph and Roll Makers—That Failing, Bill to Amend Present Federal Statute Will Be Offered—Needed to Meet Enormous Increase in Publishing Costs Since 1909.

BATTLE BREAKS AT GLAD HAND PARTY

"Gentleman" Stuff Out When Miner Wallops Cuthbert.

Akron, Sept. 29. Dear Chick—Well, the season is over and the "Glad Hand League" will get a play until next spring. They gave us a great banquet at the finish of the festivities, with all the leading lights of the burg telling us how about the great battle we put up etc.

At that I was tickled to death to finish as high as fourth with the gang of barbers I started the season with. If the mob I inherited at the step-off was a half club then I'm a watchmaker.

After the manifestation of the hot meat, occurred the politicians, again to harangue us and tell us what a good club we were, putting the hand pedal on our gentlemanly conduct off the field and our all round absence of the double O bar cuts.

The mayor said he would be glad to invite any one of us out to his home to meet his family, as we were all gentlemen and workers to be welcomed into the bosom of any respectable circle.

Just about then the Miner, who had a flask on his hip and had been glarin' all night at Cuthbert, kicked the latter in the shins under the table and in a minute the joint was in an uproar. Cuthbert and the Miner battled all over the place and got all the poison they had been saving up all season out of their systems.

Cuthbert was jabbin' the Miner's eyes out with a corkin' left when some one took a crack at him from behind, and all hands joined in the melee, includin' the chief of police, who was in evening clothes and absolutely helpless without his nap which he had left at home.

The mayor finally quoted things down and begged the newspaper men present not to mention a word about what happened. They didn't say much, just taking McKeown, and the Wall Street bombing minister off the front page temporarily to allow us the proper space and recognition.

You can imagine the fana and the knockers in the burg when the papers blazed out with the news. This club is owned by a stock company the share being sold to the natives. Everybody you meet is a stockholder in the club. If they used to hold a meeting in the grandstand whenever anybody heated one.

Well after reading about their ball games they held meetings on every corner in the town was on fire. We were afraid to leave the hotel for fear some conduct or butcher who owned one share of non-dividend paying stock, would take a flying leap at us.

We're going to get out of town as soon as the excitement blows over and I'm going to join out Cuthbert and Algy in their vaudeville act. Algy has been grabbed some jack around town helpin' some of the women fix up their apartments. He makes the most delicious lampshades you ever looked at and his couch covers are the last word in sliding pads.

An announcement I'm able to let you know the verdict. We ain't one of those acts that expect to open at Tumbling Run (Tahoe, Nevada) and expect to put the Palace the following week, but I think we will be able to compete the managers out of enough fish to keep from putting any fresh holes in the belt this winter.

What do you know about the gambling charges in the big league? It's a good thing they laid off this season. The owner of the mob I had at the beginning of the season would have been convicted of

Pisanos are in course of formulation by the popular sheet music publishers whereby a move will be made to secure a higher rate of royalty for mechanical reproduction than the two cents now paid by the phonograph and piano roll concerns. A special meeting of the Music Publishers' Protective Association will be called to bring the matter to a head very shortly. The general plan of procedure will be to appoint a committee from the membership of the M. P. P. A. and ask that another committee be appointed by the mechanical concerns. If the committee plan is agreeable to the mechanical concerns, the two bodies will get together and discuss the asked for increase.

In the event that the mechanical companies refuse to talk things over the M. P. P. A. will seek legislative aid through Congress, a new law to supplant the present mechanical law having been drafted by the Association. An effort will be made by the M. P. P. A. to have this new measure introduced as soon as Congress reconvenes, after election. The new law if passed will change the present rate of two cents for mechanical reproduction and will leave the price to be fixed by separate bargain.

Failing to secure the passage of a law like the one outlined the publishers may get together and refuse to sell mechanical rights of their music. The present law says if one mechanical concern is given right of reproduction all other mechanical concerns have the privilege of reproduction.

The law under which mechanical rights are disposed of was passed in 1909. Conditions have changed materially since that time in the music publishing business. The overhead has quadrupled, according to the big popular publishers, not only in running their offices, but in the printing and other costs that go into the publication and exploiting of a popular song.

The payment of four cents for the word rights for a 10-cent number now paid by the mechanical concerns and the 10 cents for the word rights to a 25-cent number is not governing by law as popularly supposed. It is just a custom that has grown up and the publishers through lack of co-operation have been powerless to increase their revenue from that source.

Music business in general has improved greatly in the Pacific coast since the slump last summer. The Middle West is still bad for sheet music and the South about the same. The East is just about holding its own.

The greater part of the Woolworth stores in the New England section have entirely abolished their music departments. More of the Woolworth stores in other sections of the country will probably follow suit shortly. The reason for closing down the Woolworth New England departments is the inability of the Woolworth people to secure a reliable supply of sheet music that could be retailed at 10 cents.

SANTOS AND HAYES REVUE

Santos and Hayes, heretofore appearing as a double act, will head a revue with 15 people. The act went into rehearsal this week. The title will be "Santos and Hayes Revue." Henry Walter is handling bookings.

Through a series of circumstances it seems if they never took a dime. If you get over 10 about you the book, you can meet me with the layout as we do in I hit New York.

That's a long
Your old locker.

PUBLIONES BOOKS BIG SHOW; OPENING OCT. 23

Cuban Outfit Bills Havana to Catch Tourists.

The Publiones Circus will open its season at Havana Oct. 23, the show being under the direction of Mr. Publiones, who has been in New York for the past several weeks engaging acts. The outfit will play at the National Theatre as formerly and will run for about eight weeks. In anticipation of a heavy influx of American tourists the show has contracted for 50 per cent of Havana's billboard space.

Mrs. Publiones booked the strongest show yet tried by her organization, the salary list amounting to \$1,000 weekly for the acts alone. Turns sailing for Cuba one week before the opening are: Lott, Belknap Brothers (engaged for the Hippodrome but not used), Mirano Brothers, Pechani Troupe, the Cottrell-Panella, Kent Schirer's Lions, Paul Pedini (and "Hinky") baboon, Handow Trio, Carletta, Olympia Beval and Co., El Rey Sisters, Billy Lamont Trio, Tay Brothers, Holland Pair, Matrons and the Hackett Trio.

The show was booked by Frank Wirth of Wirth, Blumenthal & Co. The same office has supplied the Delta-Phi Circus with a number of imported acts for next season. Already engaged are the Four Marylands, Four Houghstons, the Insouky Sisters, Marnie Trio, the Parker Family and the Aerial Reynolds. The Delta-Phi outfit will carry more foreign talent next season than ever before. Something like 10 acts in all are to be imported.



EILEEN LEE

President of the EILEEN LEE and MARY EVANS LEE. Eileen is a vaudeville act who has been in the business for many years. She is a very popular act and has been in the business for many years. She is a very popular act and has been in the business for many years.

GUS SUN GAINS GOUDRAN'S TOUR B

Sourbier, Olson and Marks Protest Firm's Use of Their Names.

Chicago, Sept. 29. Paul Goudran withdrew from the W. V. M. A. Saturday and went over to the new Gus Sun office here taking along with him a number of houses. These houses are under booking contract with Goudran. He brought them into the W. V. M. A. office and they moved from the Association's books by his withdrawal. In addition to nearby bookings Goudran's string takes in the east, up to the first Levy time. It was termed "Tour B" in the association.

W. V. M. A. officials made light of the "loss," stating that Tour B was a handicap and was known to performers as "the Death Trail," and that it was difficult to enforce acts playing it. They made similar statements about the Ackerman-Harris time after it went to Law, however. Goudran was formerly with Sullivan and Considine and later with the A. B. C.

Continued activity in adding houses and the break of inside news featured the Gus Sun situation within the last week. Advice from Chicago relate Paul Goudran has withdrawn from the W. V. M. A. office and has gone over to the Gus Sun office. Goudran has a string of houses including the first Levy time on the coast, known in the W. V. M. A. as "Tour B."

Goudran for the last three years had booked the Kettle-Thorne circuit of Seattle. It comprised seven and one-half weeks, played in 11. The opening spot was Brandon, Manitoba. The Levy time was picked up after Spokane.

FIGHT MUSIC TRUST SUIT

Publishers Move for Dismissal of Government Complaint.

Abraham R. Gilbert, of Gilbert & Gilbert, retain as counsel for Leo Post, Inc., and present attorney representing the Consolidated Music Corporation, who are named defendants on Sherman anti-trust law charges by the Federal Government, last week motioned to have the complaint dismissed on the ground the facts presented were insufficient cause for action and that the court lacked jurisdiction to punish the defendants.

Judge Charles M. Hough, sitting in the Federal District Court, reserved decision and ordered briefs submitted by respective counsel by Tuesday.

Henry A. Gutter and Roy S. Joyce, special counsel for the Government, opposed Mr. Gilbert's contention. The Consolidated Music Corporation comprised of seven of the leading music publishers in the city, including T. B. Harms, Winans, Berlin, Post, Shapiro-Bernstein, Waterman, Berlin-Snyder and Remick, was organized primarily last winter to increase revenue by offsetting the serious inroads made on the business by the word roll people. It was the idea to reserve the word roll rights and market them themselves.

Plans were being formulated for this purpose when the Government stepped in and served notice of suit for alleged violation of the Sherman law.

PERCIVAL-SURATT DISPUTE

Actor Asks Equity to Settle Salary Disagreement.

Walter Percival has appealed to the Actors' Equity Association for an adjustment of his differences with Valerius Suratt. Percival claims he had a verbal agreement as to salary and as a result withdrew from the cast of the new starring vehicle that Evelyn Nesbit is rehearsing.

Following the withdrawal Percival claims that Mrs. Suratt quoted him a lower salary than originally agreed upon thereby causing him to lose both engagements.

Equity is now and Percival are to present a new vaudeville act which will be a condensed version of a comedy, dramatic play. The two people will be in the cast. Percival claims that the production was being done in support of Mrs. Suratt.

JACK FOX ACQUITTED.

Chicago, Sept. 29.

Jack Fox, a Chicago independent agent who was arrested at the Sherman Hotel June 8 and June 10, for disorderly conduct and for coming up Thursday and Friday of last week.

The Sherman House tried to prove that Fox's conduct was anything but gentlemanly, while Adolph Marks brought forward a host of character witnesses to speak in behalf of Fox. Judge Trade handed down a verdict of not guilty.

NO 'NOVELTY' ACTS.

Chicago, Sept. 29.

A new type of "blacklist" comes to light in the new policy of P. R. Butler, manager of the Orpheum (not of the circuit of that name). Clinton, Ia. Butler makes known that hereafter he will play four instead of three W. V. M. A. acts each half week, but will not use acrobatic, ventriloquist acts, wire acts, dumb dancing teams or any in that category described as "novelties."

WILL SINGER PLACED.

Chicago, Sept. 29.

Will Singer, former manager of the Princess Theatre, Chicago, jumped to St. Louis to manage the Alamo Theatre until a permanent manager is picked. The house was left without a manager owing to the death of Harry Wallace. Will is a brother of Mort and Harry Singer.

CALUMET TO W. V. M. A.

Chicago, Sept. 29.

The Western Vaudeville Managers' Association has taken on the Calumet theatre, South Chicago, for five acts with two split weekly policy.

The Calumet is an old house and has played combinations as a road stand for years, as well as dabbling with stock and pictures and several grades of vaudeville. Recent prosperity in the mills, however, has made this location a gold mine.

"LINCOLN" POSTPONED

Chicago, Sept. 29.

"Abraham Lincoln" failed to open at the Blackstone Monday, had to postpone until Tuesday because the baggage was tied up in transit.

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LOSE A POMERANIAN!

Chicago, Sept. 29.

G. E. F. case of Patrick Hickey, 77 Park street, Aurora, Ill. wrote the Chicago office of Variety that he found a male Pomeranian puppy about six weeks old, and thinks the animal was lost by a traveling theatrical company. He will return it on proper proof.

J. P. DAVIS DIES.

Chicago, Sept. 29.

J. P. Davis died here today at an advanced age. He was the father-in-law of Tim Humphries and had been associated with his son-in-law in the R. F. Keith Chicago branch.

CHICAGO NOTES.

Ray Thornton, formerly with Harry Von Tilzer, was made Chicago professional manager for Broadway Music Company.

Earl Gardner, former vaudeville performer, has now become a book agent, working with all local agencies.

Two armed robbers held up the box office man of the Avon theatre while the show was progressing. V. R. Langdon, the manager, was playing "45," the day's receipts, in the safe when he received the order "Hands Up."

Carl Raymond, 37 years old, writer of songs famous eighteen years ago most popular being "Just One Girl" applied to Chicago Hospital for charity.

Morris Silvers, leading manager of the Woodlawn Cafe, booked the Kentucky Serenaders, well known Columbia record artists, for six months at the Woodlawn. They will come direct from the Bronx Arts, Atlantic City.

Jack Connors, general business manager of Wilkie Amusement Co., left for New York to handle the showing of his first two acts, "Boasting School Girls" and "The Freshman," both by V. Chandler Smith.

The Statena Hotel, which has been entirely remodelled, has been renamed the Tremont. It will be open in conjunction with the other Cohn & Lovelock hotels, the Astor and the Union.

MAJESTIC, CHICAGO.

Chicago, Sept. 29.

The show finished as it began, hand balancers opening and hand balancers closing, but both teams, though alike, still differed. Lazzar-Worth company, two boys working in athletic suits and featuring long jumps to the "hump," while the closing act, Herbert and Dore, in fifty green and white lights, patent leather belts and shoes, did hand balancing with a touch of contortion work. Both acts work with an ease and grace that makes them artists in their class.

The bill is headlined by Harry Watson, Jr., in his telephone scene and "Battling Dugan," and to hear the audience laugh one would never think this act has been seen a half dozen times in this theatre. They bowed. Bob and Peggy Valentine disappointed, refusing to go on No. 2, and Nell O'Connell was substituted. Nell must have been filled in at the very last minute, as her clothes seemed to need pressing and her voice had a peculiar rasping sound. She sang three numbers and closed with "Huddha" coming back for an encore with an Irish ditty. She just didn't. And the little applause she did get was of the sympathetic nature.

Tim and Kitty Omega, assisted by Houston Ray at the piano, danced their way into the theatre. Their Bowery dance and their finishing whirling got them big returns. Bruce Morgan and Franklin Taylor, showmen of the first water, proved the laughing and applaud hit of the bill. Morgan is an ideal straight man and a wonderful dancer, while Franklin Taylor is a comic who relies on times and facial expressions to put him over. The boys look like a two-dollar show. They sing and dance and convulse the audience with their talk. They are doing a new encore since last being seen here, and when they found it flopping they made a switch to their old hit which proved sure-fire. Valerie Bergere and company in "The Moth" are carrying a production this year, and she makes it worth while. Her cast is splendid and Bergere gets all there is out of it. She plays three roles,

the Naggling Wife, the Mistress and the Loving Wife. Each one running true to form and with the realistic touch they brought heavy returns at the close.

Jack Henny, formerly known as Ben K. Henny, is doing a talking violin act that is along original and in his own intimate style. His talk is fresh and his piano now it proved another hit on the bill. Harry Watson, Jr., followed, and the patrons started laughing when he stepped out. Olson and Johnson, two boys that started in the Chicago cabarets, held the seat to closing spot with their comedy singing and piano playing. The boy at the piano has sure got it. Using a regular Jack-in-the-box while presiding at the ivory, besides furnishing the comedy for his singing partner. The singing member could be a little more careful as to his clothes, as when he stepped out Monday matinee his coat sleeve was split under the arm, which detracted from his efforts. Herbert and Dore closed and made it interesting for those who stayed.

PALACE, CHICAGO.

Chicago, Sept. 29.

Sophie Tucker, one of those Chicagoans who turn out to be New York favorites until New York calmly adopts them, returned to her own at the Palace last night. She was like a wonderful desert after a nine-course meal, a dessert the customers couldn't get enough of. Tucker packed them in and when they got there they waited only for Tucker, and after seeing her they could not be satisfied and just wouldn't say enough.

Another "hit" was put down for Neuhoff and Phelps. They, in their own intimate style, delivered songs that you like and the way you like them. A fighting song took them on to thunderous applause. It's an act in itself and the way this charming couple served it, unspiced and cream. Alexander Brothers and Evelyn gave the show a bounding start and one wonders just what they would do if they had a spot on a bill. They make little rubber balls do everything but talk and at times you think they do that too.

Jack Dunham and Andy Williams came next and it would be unfair to review their act spotted as they were. The boys have everything that goes to make up big time vaudeville. One is tall, dark with a good build, while the other a natural funny face and wit. The boys finding themselves in the duce spot worked too hard. They gave way to Rayce Combs, a crack, snappy, forgetful English comic. Combs' program Burton Brown, assisting him at the piano. Brown proves an asset to the act with his accompaniment and showman style at the piano.

The Magic Glasses, an A and A production by Frances Nordstrom, is an allegorical playlet with the plot which one shall I marry the "Poor Man or the Rich Man?"—telling on the eye specialists who see his future with each man flashed before her. Grace Gordon, as the girl, is a Titan, a beauty that looks the part of the heroine who would have the male members both poor and rich pondering the question all the time. As the wife of the poor man she does a sweet clinging type that is wholesome, and as the wife of the rich man she carries herself with a staidness that is charming. In fact, the entire cast, including Ray Hays, as the doctor, William K. Edridge, as the poor man, and C. E. Griffin, the rich man, acquit themselves with credit. Next came Neuhoff and Phelps and delivered with a bang. Musical comedy is paying this couple as they are of the value type.

Max Metville and George Rule, in the little skit "League of Servants" found much easier sailing here than at the Majestic. They took to Max Metville's comedy and his own cracks found ready laughter. Their skating dance encore took them off to three bows—then the Queen of them all came, Sophie Tucker, with her "Five Kings of Amusement" titled "At Home," and rightfully she could stay at this house for four weeks and pack them in and then come back for a return engagement. The show was closed with Maria Lee's art studies, but after Tucker, who wanted to stay in and look at intimate objects. No one did.

RIALTO, CHICAGO

Chicago, Sept. 29.

A little of everything this week at this popular spot of theatre and that little good, beginning with Lyndon Leavelle and Company, who start the show off with a bang. Three very pretty and husky girls dressed in pretty, shabby costumes, when they strike as box pointers look on and wonder. The act has a very good routine and did well. The girls during the show, in between time of the show, when the male members were absent, were busy. Nat Morley made a high spot on Monday last with his witty Irish stories and his team made some good and howl with their routine. The male member of the team works in a polar bear costume

and acts just like one. He made a hit with the children.

Williams and Culver, with all the humor imaginable, got much after laugh in some of their talk. If he would do not all through his act he would be better off, as he tries to do a Hebrew dialect and then starts working as a nut. McGreevey and Doyle, with special scenery and some real material, struck instant favor. This act is ready for any two-day house and will go big comparing this act with some of the acts now seen at the two-day.

Bubba Pearl, who is Pearl Bubba in private life, grabbed them right away with her abundance of personality and her clever routine. William O'Clare and Girls, and there are four girls, do real Irish through, out the act. Why doesn't O'Clare bill the girls by their names? O'Clare can sing and so can the girls, in fact they can dance as well, and they pleased all. This act closed with rounds of applause. The moving picture followed. "Back In" received all the laughs, with funny "Ham" Hamilton starring in the picture.

CHATEAU, CHICAGO.

Chicago, Sept. 29.

With the thermometer registering 50 degrees in the shade the Chateau theatre on the North Side played to about three-quarters full.

Equipe brothers opened the show, with head and hand balancing acrobatic turn, showing real strength in every trick they do. The boys work hard and were with their gymnastic head balancing on an apparatus. Green and Pugh, they went last, in fact, as last one has a hard time trying to understand what they are talking about. One sings as well as the other dances and the tall member of the team is a very good dancer. The act scored because of the speed of the routine.

A Night with the Fries followed and they showed up everything. The act jumped to Chicago from somewhere in the East and should jump back to somewhere. There are about five men, one woman and two children and special scenery. The act opens in full with a parlor set. They recite familiar poems such as "Orphan Anne" and "Old Sweetheart of Mine." They also sing in harmony.

The curtain dropped after they finished and it remained so. Walters and Walters didn't lose any time in getting their ventriloquist routine over and almost stopped the show. This act can play the big time any time and is the feature attraction at any popular price theatre. Mrs. Walters' imitation of a baby crying is very realistic and all the members in the audience appreciated her efforts. Miss Debbie Newman followed with her clever skit entitled "Kathand" in which they offer some felices and rebuffs. This is a good closing act and we well liked by both children and adults.

HIPODROME, CHICAGO.

Chicago, Sept. 29.

The patrons of this popular priced theatre were well pleased with the six acts of vaudeville offered here this week. Lorrail, a marvelous man of strength, opened the second show and received many an "Ah" and "Oh" throughout his routine. His strong jawed table trick shows remarkable strength. He registered up high.

Fred Ferdinand followed with his mime scene and whistling and he forced one encore. Fred has a lot of personality and wins the audience right off the bat. He did a three base hit. Next up to bat was Zeno and Mandell and of course these two local persons, with their special drop, almost scored a home run. Eva knocked 'em for a goal when she played and sang on her cheeks. When they both sang and played they scored.

Harry and Kitty Sutton came up next and Harry fanned on his entrance, but with the clever support of Kitty the act got on third base. The act is billed as the "Funder Puff Girl" and Kitty certainly lives up to her billing. Walters, Grace and Ben, two men and a very pretty mate, with an operatic voice, did a Kate Ruth, especially Grace. She knocked them for a home run every time she came up to sing. She is a very charming girl with an abundance of personality and she has a great soprano voice. The two men play instruments, one a fiddle and the other a xylophone. Wells and Pugh, next, scored mainly Wells, who is Jack Wells, formerly with the Radio City Four,

still retains his melodious tenor voice. Higgs, who plays the old soldier, does it very nicely and of course the old civil war veteran got a hand on his exit. Long Tack Sam and his aggregation of Chinese won the game at the theatre. He mystified everyone in his magic tricks, and two members of his company stunned everyone in their marvelous horizontal bar work. Long Tack Sam, does not have the orchestra play Oriental music, but has them play real "Jazz" and its a treat to hear the female member of the troupe sing and "Shimmiie." This act scored everything on the bill and closed with large rounds of applause. This is one of the best bills seen at the Hipp in many an afternoon.

AMERICAN, CHICAGO.

Chicago, Sept. 29.

The first-half show started and finished strong. Perry, the contorting frog, tied himself into tangles and the audience into a knot. Went big. Conroy and Howard, in a mixture of the stable ingredients of vaudeville—song, chatter, dancing—got through floating and neatly. "Indoor Sports" a company prepared for this time to present the act which last season played on the foremost circuits, gave an uninspired performance of a vehicle that was never any too strong, and which always lacked a kick at the finish. Here it lacked a finish entirely as the final gag was shot upstage. The four troupeurs need work.

Sandy Shaw, recently Number 2 at the Majestic, came on like a copy of Harry Lauder in everything of Lauder that can be copied. There is about 95 per cent of Lauder that no one can copy and only a few can understand. Shaw looked just like Lauder used two of his songs with every infinitesimal piece of individual business copied outright. And at that he was a Devo Lauder, as much like him as glass is like a diamond. He did "Parted at the Shore" and "We Danced an Hour," using the replica make-up and costumes and running in every angle through the attempt to get the audience singing in the deuce an' dora number. The audience refused. Shaw did his best in a number of his own a widow type, singing "Sandy McAdams" and getting big laughs on some third, dialect and homely comedy. If he will get two more of those and he off Lauder's repertoire and routine he will have others imitating him. He never mentioned the great Mort or gave him credit for one thread of the whole-club copy.

Ben Harney, who bills himself as the "originator of routine," did some good work, sang "Mr. John-

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son Turn Me Loose" and did some eccentric steps and patter. The last was pretty good. He was assisted by a braver-tongued darkey who worked up bows in a shameless manner and was otherwise no help. Harney, with the sympathy and his still agile limbs should hold up a good spot on the medium circuit. Howard's Animal Spectacle, one of the greatest dog and pony acts of all times, held the house in and breathless and brought down a bombardment of all-around applause.

MUSIC MEN.

Chris Fender, heretofore identified as a producer of "girl acts," has joined the writing staff of Fred Fisher to supply the house with special material.

Charles N. Daniels of Daniels & Wilson, the "Prince" music publishers, is on his way east for the purpose of re-establishing a local office.

Louis Wealin and Hal R. Dymon, an Australian composer, have formed a writing partnership.

Ernest A. Lambert, assistant professional manager for B. D. Nye & Co., is in Chicago on a business trip.

Johnny Heintzman has joined the Broadway Music Corporation as manager of their "Prize" office.

Harold Chamberlain has joined the professional staff of Will Rosset.

Jack Higgins is announcing his resignation to Max Levy, non-professional. Mr. Higgins is connected with the professional staff of Fred Fisher.

The Enterprise Music Supply Co. and the Richmond Music Publishing Co. are removing their regional and executive offices from their

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present location in the Exchange Building to 339 Amsterdam Avenue for the purpose of larger quarters. The professional office of the Richmond Co. will still be at its present location at Broadway and 46th Street.

Chappell & Harma, Inc. have taken over the English rights to Jack Miller's "Cuban Moon." They will also handle all the Miller product in England.

A new addition to the music publishing class in New York City is the Higgin-Hand Music Co., of 39 Nassau Street. H. K. Hanch is the professional manager and he is collaborating in a number of songs with Leonard L. Vothburgh, entitled "My Mother is a Better Pal Than Mary." The H-H firm has also accepted a new song, "That's When I'm Pining for You," by Lou Hannah.

The West 46th Street "Tin Pan Alley" has a new addition to its ranks in the Circle Music Co.

Irwin Schmidt, author of "Carolina Sunshine" formerly with Harry Von Tilzer, has been appointed assistant professional manager of the Broadway Music Co.'s Chicago branch. Johnny Heintzman is now professional manager of the Broadway's Prize office.

Ted Snyder is due back in New York next Monday following a month's vacation.

Otto Spencer, last with Stern, has been added to the press staff of Fred Fisher.

Edith Heintzman left last week on a Western sales trip for Harry Von Tilzer that will take him as far as Denver.

Bert Mulvey is now connected with Stern's professional staff.

Harry Bloom, field manager for the Broadway, is now touring the Middle West in the interest of his catalogue.

Joe Kodkin, last with Stansbury, is now a member of the Waterson, Crin & Snyder staff.

Low Brown, the songwriter, has announced his marriage to Sylvia Pink (non-professional). The marriage occurred Dec. 7, 1919, at the City Hall, New York.

The Plaza Music Co. is named defendant in a \$2,500 action by Albert Williams on a bill for musical goods sold and delivered, but alleged unpaid for.

Although it is practically common knowledge to the music men, the principals in the case refuse to comment themselves on a pending difference of opinion over a number of songs. It is a matter of some importance, involving "Bardonia." It was written and composed by two men, one a popular comedian and the other a fairly established song writer, and to have originally from the west coast. The point in difference is that the music men understood a certain house held priority option on the popular comedian's song product and were surprised to find another house exploiting the song. This group has been extant the past fortnight at least, colored more or less. Another version of the story is that the lyric was really the work of an unnamed author who is also signed by this house, supposed to hold the option on the comedian's songwriting efforts. This unnamed author is not credited on the title page of the song, naturally, but because of his friendship for the comedian is suspected of co-authorship in the matter. Legal trouble may result, if reports more or less plausible in substance to be accepted seriously at least, are to be believed.

The Triangle Music Co. has taken over the publishing rights to Rudy Winkler's compositions, who composed songs which have since been recorded for the new firm.

NEW ACTS.

"An Alaskan Romance" featuring Harvey and Tom Linton, with eight girls. (Jack Henry.) Bobby Brooks and Louise Patton (formerly with "Playmates") two-act. (H. Bart McHugh.)

Scott and De Mar, two-act. Nat Renard (Renard and Jordan) and Lillian West, two-act.

By arrangement with Ned Weyburn, Rosalie Stewart will present the pantomime "Weyburn" produced at the Capitol Theatre at its opening. The act will enter vaudeville under her direction and is now in rehearsal.

"Young China" (Joe Woods), singing and dancing revue, 12 people. Jeanne Russell, last with "Maytime," is a new angle.

NEW ORLEANS REVIEWS

HITCHY-KOO.

New Orleans, Sept. 29. Raymond Hitchcock and Marty Kumpster's 1929 production of "Hitchy-Koo" opened the season at the Tulane Sunday evening to a capacity audience. Several hundred applicants for seats were turned away.

The offering is practically a new one, holding very little of the material of last season's production. The feature of the show is Stan Stanley, who has things all his own way in the comedy division. Another hit was scored by one Miller, picked up in the wilds of Mississippi a week or so ago. Miller is a blackface comic of the sure-fire sort. Baby Josephine also proved an applause riot.

The new "Hitchy-Koo" has two scenes which suggest bits from "Ziegfeld's Follies" the outpouring travesty from last year's "Follies" and the trick break-away automobile in the current Ziegfeld offering.

The show has been neatly framed to get the utmost out of the material at hand. The stage director has done more with his cast of girls than some stages of numbers manage to extract with twice as many, while the scenic equipment and costume compare favorably with many shows on Broadway.

Loading several numbers are the filler trim, whose colorful work at times real distinction. Hitchcock and Kumpster have earned road requirements in the tone of their attraction. There is a big flash that will hit the small town following and send them away talking, while the big stand clientele will be entertained. The frame-up looks good for the road.

O. M. Remick

ORPHEUM, NEW ORLEANS.

New Orleans, Sept. 29. A show that looked weak on paper played like a house afire when reviewed Monday. The arrangement made for speed and the musical trend was very appropriate for the operatic weather.

Mahoney and Auburn were quite cold at the outset, but gradually warmed, leaving to distinct approval. Dick and Swan landed solidly with their pretty dancing interlude, which is enhanced by the magnetism and personal attractiveness of the feminine half. Gene Greene worked steadily and emerged a bit of proportion. His numbers as now arranged are the best he has disclosed in several seasons. Greene is a favorite here.

Murray, Kismet and his trio evoked uproarious laughter, the finish in one, sending them away to huge returns. Miss Dore has taken much well operative here and made it stand up a composite gem. Her reception was pronounced and she was applauded.

Johnny Burke was in a soft spot and had them yelling with his remarks on army life. He stopped the show. Miss Hattie's dreamlike and dancing number made an excellent closer, one of the best acts developed for that position in some time. The usual crowd at the Orpheum Monday night.

O. M. Remick

PASTAGES, NEW ORLEANS.

New Orleans, Sept. 29. Pastages opened to overflowing Monday with a bill that looked like a first-rate average for the city.

Christian Partington and company, with the bill away in a strong start with their athletic offerings, which captured good as a good crowd. The finish, which is a real between a high-class and low-renter, attracted the audience by a concentration of enthusiasm enough for the opening spot.

Bob Chapman, on No. 2, was working without his partner, but managed to get away in line with the single, earning several bucks in the process with his quickly changing. The seven. Chapman might have gotten more with a routine of selections built up in ascending values and the choice of trial

IN AND OUT.

Gordon and Ford to have opened at the Palace New York, Monday, played the Jefferson instead. A misunderstanding in booking was given as the reason for the switch.

Margaret Grey of Bell and Grey, a wife act on the Pantages time left the act after the opening of the San Francisco engagement last week and returned east. In private life Miss Grey is Mrs. Bell. Martha Bell, a local girl, was secured to fill the vacancy for the balance of the Coast tour. Miss Bell sings and dances, but does not perform on the wire.

Melotte Steers did not open at the Riverside Monday. Adelaide Bell replaced them.

CABARETS.

September was a light month for the road houses despite excellent weather conditions. The complaint was universal among the road places. Although it could be barely possible that with the returning family and the regathering of cooks on their accustomed hearths that men formerly seating on the road were glad once more to get back to their home table and away from the charges most of the road houses made for last this summer.

Jim Toney and Jack Kennedy, vaudevillians, have leased 141 W. 47th Street for restaurant.

The Palace Burgers in the Winter Garden building saw a lively but one-sided fight, according to report, last Saturday evening when Sam Salvaun mixed it up with Ed Heng. Heng is said to have attacked Salvaun, who hit Heng hard enough to put him out. Sam's father, Paul Salvaun, when reaching the place which he owns, justified his son. Sam is manager of the Palace. Heng has an interest in some of the Salvaun places, but is said to have no part of the Palace.

The Palace Royal has started off quite well, considering the warm spell it had to go through after its opening last week. The dinner will be restored at the Palace Oct. 15. Now it is opening around nine. The Salvaun place hasn't much opposition along the Broadway lane as a class cabaret.

Ira Jacobs is directing the "Greenwich Village Follies" orchestra at the Shubert.

William F. Hennessy is back at his desk in the Palace Theatre building after a two years' absence, due to illness.



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MARCUS SHOW.

San Francisco, Sept. 29.—The Marcus Show of 1932 came into the California last week for a two weeks engagement following one of the strongest advertising campaigns any attraction has had in the Columbia in many seasons. Ned Alford, general agent, should billed the show like a circus and set a high mark for newspaper advertising space. All the advertising matter suggested that the show might be of a circus nature, but contrary to that expectation it contained wholesome and clean entertainment and proved to be a fast moving revue on a par with the best shows of that type seen out this way this season.

The Marcus Show of 1932 has 19 scenes and is presented in two acts. The gorgeous costumes, pretty stage effects, good looking chorus and a dandy collection of principals fill all the requirements of a high class production. The comedy, however, is somewhat below the standard, but in clever hands with some of the bits and dialog familiar to vaudeville. Mike Marks, a well-known Yiddish dialect, is featured and with Charles Alkabe, a sort of a half-witted stuttering comic, takes care of the comedy end in fine style. Marks is also credited with the words and music for the show.

The comedy horses are about equally divided between the pair who are in evidence throughout, and they inject good comedy into the numbers by timely appearances which help swell the applause. Dancing is a dominating factor in the show, having such sterling top-notchers as Marion and Randall, a mixed pair of Spanish type, displaying exceptional versatility in the better grade of dancing. Both split class especially Miss Marion, who is 100 per cent good looking.

Halley and Mack, a nifty male team, would be a credit to any production in their particular line of stepping. Miss Lovetta is another who acquires herself creditably in the dancing line. Bob Alexander is an excellent straight and Billy Hale a juvenile of ability with a good singing voice. Ben Wilson heads the feminine contingent displaying a pleasing voice in several numbers and otherwise appearing to advantage. The relative merit of the specialties in the show for vaudeville purposes could be about evenly divided between the big and small time.

The most impressive scenic effects were in the production of the "Sphinx" under the sea and "The Birth of Venus." "Smile with Me" is the outstanding song played several times during the run. Another number to attract unusual attention was the "Molotov Army" first. The "Marcus Show" was produced under the personal direction of A. H. Marcus and staged by Charles A. Nelson. It opened its engagement here to tomorrow business at 11 top. Jack Josephs.

LOEW'S CASINO.

San Francisco, Sept. 29.—The vaudeville portion had eight people all told. Seven were men and the lone woman was in blackface and half of the team of Charles Altman and Mildred Woods. Of course, the usual bevy of beauties of the King aggregation were there made up for the majority of the show from the early part of the afternoon but despite that fact the vaudeville looked rather thin. Fred and Albert, with gymnastic stunts on rings opened. A lift whereby both men use only one finger of each hand with one of the men hanging on his knees on the rings was featured in their muscular display, which includes a strong jaw stunt at the finish when one of the men pulls a rope with his teeth that lifts his partner who holds rigidly to the safety apparatus. It is a good stunt and won applause. Altman and Woods received some laughs with talk in blackface, the biggest laugh coming from the familiar dialog. The singing is only fair and the comedy numbers by the male men here get little. Nafar Japs, three in number, gave an interesting exhibition in jiu jitsu. The method of self defense is similar to the laudible offering of Julian Josephson.

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ORPHEUM, SAN FRANCISCO.

San Francisco, Sept. 29.—The Orpheum show this week wedded in spots, but on the whole made fairly satisfactory entertainment Monday afternoon.

Edna and Francis, with Jack Patton and Loretta Marks, presented a quartet of charming girls, offered numerous with effective stage settings depicting Russian scenes, the majority of which were unfamiliar but pleased here on the merit of the production numbers, especially led by Patton and Marks.

Bob Carleton and Julia Padlew did quite well with piano and songs. Carleton announced he wrote Julia. Played it for good applause and his cute partner handled the comedy and dance number nicely. A new number got little as the fun needs strengthening.

Sam Stanley and Al Brown won the house from the start with an excellent music and comedy team dancing, finishing to an applause with a nifty routine and stepping.

Frank Wilson and Co. in "Bob" in blackface, found favor in fourth spot.

Ned Abel had one laughing seat to climax with some stories not calling for much applause at the finish.

The Elmer's despite closing the show, proved an outstanding feature, being on and getting home. Lawson opened singing the duet and playing with rubber balls. Received good applause.

Mary and Mace McFarland (blackface) completed their excellent variety in second position, the routine including first of the Wood family in top position.

LOEW'S HIPPODROME.

San Francisco, Sept. 29.—The Hippodrome had a diverting show last week with some comedy. Started from a mixed team, opened only for comedy for the afternoon.

Edna entering after off stage singing in a deep voice, had the audience guessing during the double voice singing routine, concluding successfully the impression of a male doing a female impersonation until revealing her sex by lowering her hair at the finish. This was a hit.

Telephone Tangle, showing humorous situations arising from the difficulties encountered with phone operators with all the actors taking place in phone booths and featuring Joe Bennett, scored a good comedy success.

Morris and Greasy, a couple of men possessing fine personalities, landed solidly with good talk and singing ability next to being.

Nigel and Irving with a neat routine of hand lifts in the special dress representing a crowd in an arena closed well.

In closing, Edna appeared second with their familiar scene behind the scenes, finishing up in view of the audience for singing, singing laughs and applause respectively.

PANTAGES, SAN FRANCISCO.

San Francisco, Sept. 29.—Business this week showed a decided improvement, especially at the first Sunday show. The house filled early and had a long time waiting before the third act appeared. The current bill contained a board of comedy that met and the presence of "The Little Cafe" an immensely good talked gave the bill a touch of respectability.

closing the show very good. With Martin Lee a Yiddish comic, Wilbur Cushman, Corrie Hawley and a dandy combination of principals and half a dozen girls, nicely costumed, the act kept things moving lively through scenes showing a side street and the interior of a cafe in Greenwich Village.

Burney Williams and Co. in a sketch entitled "Hunting" registered big laughs for the familiar farcical situations despite the feeble cast supporting Williams' good work as the mouse. The act finished with the ensemble singing "Dear Old Chicago Town" localized.

The Kronka Bros. opened good with fast acrobatics.

Klas and Termini received good appreciation for violin and accordion playing.

Ward Brown offering their familiar routine similar to Ward and King, who preceded them here last week, nevertheless stopped the show next to closing, ending by yelling "Flagtime Blues."

It's a team-up for both teams for hours. Metley and Davis, a mixed team, the man doing a nut, got good laughs. The obvious curing for sweating back of the drop distracted from that comedy effort which figured prominently in the routine.

"When Who" showing prominent local business men on the screen with a prize of \$1000 offered the audience for guessing the identity and Madeline Travers in "The Spirit of Glee," were interesting screen offerings. Jack Josephs.

FRISCO NOTES.

San Francisco, Sept. 29.

Howard Scott was treated at a local hospital after he was beaten and robbed by highwaymen.

Pasquale Amato, the baritone from the Metropolitan Opera Company will visit California this season giving recitals under the management of Billy C. Oppenheimer.

Ray Burke, electrician of the Frisco theatre, shot a six point dart within 110 miles of San Francisco last week. He served venison to performers on the bill.

Frank Atkins, "Hammer" Olsen, with Ned Dore, are doing a new burlesque in the interior rooms at 55 cents top.

"Doc" Cronin, manager of the Hippodrome in Spokane, has a letter here last week his top having to do with the new theatre to be constructed in Spokane.

Mrs. Alexander Pantages was a visitor here the past two days.

J. J. Cluett's operation was a complete success and he is resting preparatory to returning in the Pantages office at Los Angeles.

Fred Portner has been promoted from chief usher at the Pantages to assistant manager.

Billy White, at present in charge of the Hippodrome in San Jose, will be transferred to manage the new Hipp in Kureha, scheduled to open next month.

Lawrence Richards, who recently retired from "Havana" located in a tab on the Loew Western tour left for Los Angeles, where he intends entering pictures.

Vera Burt, who was unable to appear with her "Misadventured" steps at the Pantages San Jose engagement on account of illness, re-opened with the troupe during the San Francisco date.

Levin Bannenberg, formerly musical director with Alice Lee on the Orpheum tour, is now leader of "Buddies" coast company.

Best Donaldson, pianist at "The Dungeon," has been engaged by Harry Kerrey for the Crest cafe in Shanghai. Donaldson, who before for the Orient next month will be succeeded by Irene Haham. The novelty of The Dungeon is attracting the camera boys, and has become quite a rendezvous for the profession. Recently pictures were made of the cafe.

Paul Ash, director of the orchestra at the Ye Liberty Playhouse, Oakland, has made a clean sweep of the orchestra there where he assumed control some weeks ago. Most of the men have been in the lot of this theatre for many years.

NEW BOX OFFICE RECORD

San Francisco, Sept. 29.

The Georgia Matthews of the Ye Liberty in Oakland last week gave extra matinees Thursday and Friday, making 11 performances for the week.

The gross touched \$10,000, setting a new record for the last 31 top for nights and 75 matinees.

QUITS BROTHER'S SHOW

Squabble in Carter Family Over Theatre Lease

San Francisco, Sept. 29.

Billy Carter, chief comedian of the musical comedy stock company which is playing under the management of his brother Joseph Carter at the Strand, Napa, retired from the show on short notice last Sunday, forcing the management to give performances without him.

The difference and to have arisen between the brothers is reported to be due to the renewal of the lease of the theatre believed to have been taken over by another brother, Monte, who has cleaned up a young fortune with his musical show in Seattle the past few seasons.

FRED BELASCO'S "DADDIES."

San Francisco, Sept. 29.

The company that has been assembled by Frederic Belasco of the Alhambra theatre, who has secured from his brother, David Belasco, special permission to send out "Daddies" for a road tour embracing the principal cities of California, opened at San Jose Monday. Modesto, Fresno, Sacramento and a week at Ye Liberty in Oakland is to follow.

Thomas Chatterton and Elwyn Harvey head the cast which includes Charles Yale Root, Chapman Lee Willard, Frederick Green, Albert Watson, Helen MacKerracher, Mito Valentia, Emma Jesse May Walsh and the juvenile players, Sylvia Vaino, Philip Chatterton and the Wynn triplets. The play was staged under the direction of Henry Shuman.

This resumption of Pacific coast touring activities by Frederic Belasco is creating much interest among western audiences.

SINGERS TO COMPETE

San Francisco, Sept. 29.

Frank Healy has made arrangements with Antonio Scotti for a competition to be held here for the selection of the best cabaret singer, complete with engine, decorative costumes, complete stage business and known the prize for each to be the opportunity to appear in the Santa Elena Opera Company during its engagement here.

Giuseppe Meadoni, assistant conductor of the company, is to be the judge.

DAILY DRAMATIC DEPT.

San Francisco, Sept. 29.

Following the lead of the thick and Daily "Post" which recently installed a daily dramatic page in charge of Verne Wagner Bailey, late of the Portland Telegram, the Oakland "Tribune" has enlarged the space devoted to theatre.

The "Tribune" however has not as yet resumed its former policy of reviewing shows, but it is expected that this will follow soon.

DOORMAN ROBBED

San Francisco, Sept. 29.

The home of Fred Sheldon, telephone stage doorman, was robbed last week of every vestige of clothing he owned. Sheldon awoke to find himself the possessor of a one pair of pajamas.

Wrapped in a blanket he located a sweater from one neighbor and a pair of overalls and shoes from another so he could put on an appearance that day at the theatre.

AID FOR OPERA SINGER

San Francisco, Sept. 29.

A benefit grand opera concert was given at the Metropolitan City Auditorium today for Madame Desobry-Pavone, French prima donna opera singer thirty years ago, but now in straitened circumstances. The affair was arranged by prominent Italian residents.

CASEY ON THE COAST

San Francisco, Sept. 29.

Pat Casey stopped over here for a couple of days last week on his return trip east from a visit to Los Angeles.

Casey managed to squeeze out enough time to spend a day on a nearby ranch owned by an old pal before he started back for the grind of New York.

ILL AND INJURED.

Chris Richards sprained his neck at Keith's Philadelphia last week and was forced to cancel. Mason and Case were brought down from the Grand for Thursday afternoon, and Wright and Dietrich completed the week.

Cleo Mayfield, who was taken suddenly ill while playing in Boston in "Jack Who's Here" and was hurried to New York to undergo an operation, is described as on her way to recovery. The operation was performed by Dr. Jerome Wagner at St. Bartholomew Hospital on 1, 2 street.

Still suffering from a severe attack of kidney trouble, James J. Connelley against his doctor's advice insisted on leaving his bed in a St. Francis hospital last week and returning William Reilly's "Fifth and Ninety" in Pittsburgh. He insisted Reilly was a good friend of his and he could not turn him down.

John E. Messers, manager of William H. Froelander's "Extra Day" playing at the Bushwick was seized with an attack of pneumonia yesterday afternoon and was hurriedly removed from the theatre to the Bushwick Hospital, Brooklyn.

MARRIAGES

Recently I. Taylor to Thomas E. Callahan at San Jose, Sept. 24. Both are with The Starshine Theatre.

Harry L. Newman to a non-resident girl, 17, at Philadelphia. Mr. Newman was formerly engaged in the sales department of the local publishing business.

Mildred Evans, underwriter to Margaret Lawrence in "Wedding Bells," at the theatre married to Harry Mcintosh, newspaper man, Sept. 24.

Anita Josephine, former Century Magazine contributor, to William E. Hendrix, Jr., in matrimonial Part 5 in New York. The bride is the daughter of Jane F. Hendrix, manager of properties for the theatre.

Jack Warner, general manager for William Froelander and formerly with "Showgirls" to Lillian Pearson in Toledo Ohio, Sept. 24. The bride's father is manager of Keith's in that city.

Rae Page, daughter of stage scenery and Alice Byrne, actress, at the Little Church Around the Corner on Sept. 25. Mr. Page's first wife, Alice Monroe Page, died in 1911.

Billy McCall of the Los Angeles orchestra, to Edna Hamilton, non-professional, church of the American, New York City, Sept. 22.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment.

Hentley, Rudolph, Inc. H. H. Foster et al. \$125.50

Louise Lane and Daniel L. Lusk. Wilford Mark. Birmingham Co. \$4,912.75

Treville Club, Inc. A. Nils Inc. \$613.15

San J. Mueller and James A. Lusk et al. (Pendant)

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SCENERY BY EDWIN H. FLAGG STUDIOS

FRILLS AND FASHIONS

By ALICE MAC

When seeing an Alice Joyce picture one may always be certain of good-looking gowns and handsome wraps. Miss Joyce doesn't disappoint in "The Prey," where she does some splendid film work and does not seem to be as cold a personage as in so many of her pictures.

In one scene Miss Joyce is in a negligee of the flowing type which she wears as well. It is made of chiffon with deep bands of satin let in half way down the back. Down the front and around the neck it has a narrow edging of sable which adds to the richness.

Miss Joyce's beauty stood out in an evening gown of black satin, made very plain. Silver laurel leaves adorned her hair. Miss Joyce looked sweet in a suit of black satin. The hat was a turned-up affair, the brim edged in feathers. A subtle scarf was worn, loosely draped.

"Earthbound" as a story is somewhat of a disappointment, as it is hard to figure out just what theme Basil King intended to use for his picture. Now and again it has faint hints of spiritualism or New Thought, but neither is brought out clearly. It rather looks as if Mr. King had some of the lines from Longfellow's poem, "The Psalm of Life," in his mind when writing. Wyndham Standing (murdered in the early part of the picture) is seen wandering through the latter part begging forgiveness for his wrongdoings from the living. Until forgiveness he cannot rest in peace, presumably in spirit land.

One must have a very vivid imagination or believe in this to enjoy it, but the production certainly makes up for what the story lacks. The settings of some of the scenes are magnificent in their splendor, especially the home of Jim Rittenshaw, which had a black and white marble flooring in the hall.

The cast was excellent, particularly Naomi Childers, who was exceptionally good in some emotional scenes. Clara Revilla as the woman who knew everything and feared nothing in other words a vamp, wore some attractive gowns. A semi-evening dress of black velvet veiled with soft lace was becoming. Miss Revilla made a smart appearance in a one-piece dress of light cloth, made high in the neck with a tight collar, deep band of fringe hung at the hem, with the hat close fitting of feathers.

Constance Talmadge in "Good References" is handicapped by situations far fetched, and in the character of usual secretary to a young millionaire has little advantage even in dressing. She looks best in a bathing suit when she takes a mighty high dive off the pleasure yacht. The best scene is when the yacht sails off and leaves her stranded on the shore with a funny young man. She seeks refuge, or rather clothes, in a summer home. As she enters the place, a tipsy old man greets her happily. "Oh, Aphrodite has come to call!" She gets a maid's uniform to wear home, and looks about as well in it as she does in a black not evening gown supposed to be gayer, no doubt, in the ballroom scene.

A little bit collar on another black dress showed what a bit of white does for relief when the face is not over plump. A plain white stain shirtwaist worn with a tailored suit is the model to approve. The Talmadge girls always dress and ought never to take a part where they cannot wear at least one opera coat and half a dozen scragged dresses. Constance has an intellectual face and in that aspect carried the secretary's role capably. The story lines, however, and the titles in the first reels make surplus footage.

One of the dearest fringes seen on the vaudeville stage is owned by Radio Burt, and it certainly shows to advantage in the dresses she is wearing at the Palace this week in the new Whiting & Burt revue. Her first entrance is made in a short frock of gold with the skirt made up of fringe trimming, dotted here and there with ermine tails. From the shoulders hung a long train of gold cloth edged with ermine, which also formed short sleeves.

After changing from this, Miss Burt steps forth in black net, very becoming to her. The hat was close fitting of sequins with a yellow bird of paradise decorating the front. At the finish the four young women (who form a pretty background during the act) appear as bridesmaids in dresses made of silver tissue, bell shape, with streamers of white ribbon hanging from the hem. Miss Burt's wedding dress was of silver, trimmed in tiny flowers with the train of satin edged in a deep band of silver. The headpiece was odd somewhat the shape of a priest's hat, with chiffon flowing at the side. The setting and lighting effect for this act deserves notice.

Miss O'Connor (Lacey and O'Connor) was neat in a dancing frock of white satin, made very full. The skirt was trimmed with black stitching. She could have made a better selection for her last dress. It was of pale pink satin, short, with the bodice of blue. At the side of the waist hung a bow of silver, with blue flowers bunched at the sides.

"The Song Shop" has some cute girls with dainty wardrobes which they wear well. For the "Vamp" song, the girl was draped in orange velvet, with the top of jet beads, black lace forming the sleeves. A crimson was sweet, of white lace ruffled edged in blue. Silver lace was draped round the shoulders into a sort of fichu. Striking was the Chinese costume.

Women and gowns were not the chief attraction at the American (first half). Only four women on the bill. The prettiest frock was worn by Miss Potter (Potter and Thorne). Of a delicate shade of yellow satin, it was trimmed at the sides with bunches of blue flowers. In the front of the skirt gold lace hung as a sort of apron. Sequins of blue formed the bodice, with tiny flowers on the shoulder straps.

The woman in the Band-Pentium sketch was in black with feathers. Tulle was draped around the shoulders, with jet ornaments hanging at the side. The sketch was quite amusing at times, but needs a good finish.

The Cromwells (Jugglers) had the girl in a sport make-up of white satin, with the loose jacket of black velvet. A hat was worn.

A tight fitting sort of bathing suit in white piped in royal blue, was becoming to the lady reclining in the act of Welling and Laverling. She owns a figure that any woman might envy.

Jean Rodin has certainly brought to the Columbia a rushing show ("Twinkle Toes") full of pretty girls (and young at that), beautiful dances, beautiful gowns, and lots, but not least by any means principals who can act. In Betty Weber he has a dainty little prima donna with a good voice, and who can also do some decent dancing especially in her Dutch number, where she looks very cute in a short satin costume of blue and yellow. Her hair, though, could have been more beautifully dressed. Next to Miss Nickerson one lively little person who is somewhat a reminder of Alice Deaves in looks. A black sequin dress patterned in silver worn by her was good looking, but her head is a sort of affair of sequins, gold metal shade, with ribbons forming a hoop from the waist.

The girls made striking figures as gnomes, the coloring of their costumes being red white and blue. For this number Miss Nickerson wore purple chiffon, with the top in green, trimmed in gold sequins. The handkerchief tied around her head was purple.

Miss Weber had a number with the girls attired in bathing costumes, but only fit for the stage. Miss Weber looked nice in coral tulle, the bodice of silver which also formed the dainty little handkerchief which peeped below the skirt.

For the finale of the first act every gown was attractive excepting that worn by Miss Carroll. It didn't seem to harmonize with the rest.

One of the big surprises of the day was after Jean Rodin had done some very graceful toe dancing, with toes painted and everything, to have the brandy locks removed, and it was nothing less than a "gentleman toe dancer."

OBITUARIES.

ADA DEAVES.

Ada Deaves died at her residence in New York Sept. 16 of heart disease. Miss Deaves had devoted her life to a theatrical career, having made her first appearance at the age of nine with Edwin Forrest in "Macbeth." Her early years were spent in San Francisco where she was a member of the famous Baldwin Stock Co. She was brought East by Charles Frohman for his production of "The Pulse of New York" in which Miss Deaves made a distinct success as the female detective. Many notable engagements followed. Her last appearance was as the "Witch" in "Snow White" under the management of Winthrop Ames. She is survived by a daughter and by a sister known professionally as Nellie Deaves, also a brother. Her father, Edwin Deaves, was interlocutor for the original Christie Minstrels of San Francisco.

HARRY A. PORTER.

Indianapolis, Sept. 29. Harry A. Porter, 51, who has been identified with the profession practically all his life, died at the Methodist Hospital here Sept. 28.

Porter was widely known in Indiana as a director of amateur theatricals, but is probably better known to other actors as having begun his professional career in 1892 with Frank Daniels in "Little Park," in which he played the character of Jinks Houdon. Later he played in "The Railroad Ticket," a farce comedy. He spent the greater part of ten years with these two plays.

For the past few years Porter was engaged in war work and the direction of stages and costumes for the Scottish Rite, of which he was a member.

MARGARET SHIELDS.

San Francisco, Sept. 29. Margaret Shields, formerly a member of the "Canary Cottage" Company, who died alone and apparently friendless in a hotel here last week from cocaine poisoning, was buried in the Holy Cross Cemetery with money provided by the Actor's Fund. Francis Patrick Shanley of the Continental Hotel and J. J. Gottlieb of the Columbia theatre and others sent telegrams to the Actor's Fund, which were immediately answered with instructions to provide for a funeral.

WILLIAM POWERS.

William Powers, elephant trainer and for 15 years in charge of the New York Hippodrome, died in the Spaulding Hospital, New York, Sept. 21, after a lingering illness. He was 55 years old and was born in Belle Mead, Ontario. Powers was secretary and general manager of the Walter L. Main circus during the '90s. Charge of the Hippodrome elephants goes to his stepson, George O'Brien Powers. His wife a brother, Thomas Powers, and a sister survive.

LOUIS CARRI.

Louis V. Carri, member of the Robertson-Cole publicity staff and former New York newspaper man, died in St. John's Hospital, Yonkers, N. Y., Sept. 22, following an operation for appendicitis. Carri came to the picture publicity field from the New York office of the Associated Press. He had been a rewrite man on the New York City News Association. From there he went to the Sun and later to the Evening Globe. He was 37 years old.

ARTHUR HERNANDEZ.

Arthur Hernandez, president of the Cuban Graph Laboratories, Inc., and a member of the Fraternity, died last week at his home in New Rochelle, N. Y. He was a Venezuelan and devoted himself principally to making films for the South American trade. He had large laboratories in Cuba.

GEORGE WITHERILL.

George Witherill, formerly of Witherill Brothers, who years ago had a variety show touring the East, and formerly senior member of the firm of Witherill & Bond, producers of a string of "Topsy Turvy" shows, died at his home near Chateaufort last week at the age of 67. Witherill retired from the show business some years ago.

JOHN WILLIAM SARGENT.

John William Sargent, died Sept. 24, at the age of 65. He had been a magician for 50 years and for two years prior to his death

AMONG THE WOMEN.

Marguerite Zender in "Tinkle Me" goes to work in the Persian (Fish) Moving Picture studio. She wears a gown of white crepe fringed with loose ingenuous lines and looks very fresh and immaculate. Later, when the company lands in India to take pictures she wears the same dress, having added only a dummy cape over it to make the voyage. She may have overlooked changing her frock in the excitement of going to India, where so many thrilling scenes like "The Flower of Temptation," "The Veil of Mystery" and "The Ceremony of the Sacred Bath" were to be undertaken.

The sacred bath spectacle is very effective, working the soap bubble act, which illusion (by mixture of glycerine and soap) forms billows of bubbles over the stage. Girls in gold armor stand at attention until the soap tide floods over their heads, and then down the cascade plunges Olga! Like a green drifting seaweed she floats into the arms of Mishka.

Louise Allen as Mary Fairbanks (Pickford deleted) wears the usual curls and somewhat Pickford dresses, but the face won't do. She is intended, no doubt, to set upstage and temperamental, but is better liked when she relaxes to do a comic bit in a funny overcoat and man's slouch hat.

The chorus ensemble appears in many changes usually lavish in Oriental draperies. A song in the studio about moving picture types introduces a parade of girls each more attractively emphasized in style than the last. One very dark girl, with a turban of green grapes and a cluster of grapes straggling down her shoulder, puts the high light in the picture. Modern afternoon dresses of light blue taffeta, set off by hats of the same trimmed only in high wired wings, afford a relief to the eyes after the jangling, spangling things. Another number dresses the girls in orange tulle evening gowns. These gowns, too, make a relief from the shimmering Oriental things.

Pauline Frederick in "Madame X" at the Capitol makes a weeping work for women. Every one knows the story of the play, but the way it appeared in pictures registers briefly. Jacqueline Floriot is turned out of her home by the late husband who has discovered another man kissing her. The kiss was sudden and unexpected, and she was innocent, but lovely and too trusting in the garden in an organdy frock and huge garden hat framing her dark hair and luminous eyes. The unforgiving husband will not permit her to see the little boy, and turns her out into the streets. With drugs and drink she wanders as far as Burnes Arms and is reduced from a nice fur-lined cape and white kid gloves to a shabby flannel shirtwaist and a thin shawl or scarf.

Later, about the murder, when she returns to France, she wears the same scarf, just a little shabbier, but sufficient to hide the gun. In court she appears with the last rag of it tied about her head to hide her shame and agony.

The plot about her own son (who does not know her, of course) devastating her case was so well carried along, and her suffering eyes so well focused right into the audience that the lovely velvet orchestra seats were splashed with tears, and women leaving the theatre had to sneak around the corner of Broadway to hide their red noses and dried-out eyes.

Those who leaved the performance were cheered somewhat by the Russian Mazurka danced by Mlle. Giambarrelli and Alexander Dumanoff, the very brightness of whose costumes relieved the gloom. Angela Compagnoni in her Espana Espana helped further to switch off the blues, but Pauline Frederick is so good an actress the thing was terribly real, and, apart from nothing of her beauty to paint the degeneration of Madame X, there was no way to keep a dry eye.

All to be done, the next house showing the picture must provide splashes for the coats and end men moppers at the exits.

Dorothy Gish in "Little Miss Hebe" is created to be a Grand Duchess. She inherits the throne when she is a mere flapper and a co-throner in picture-book state to sign documents as a mysterious as the League of Nations. The rebellion with her is against the very grandness of her state, as she runs off to play baseball with the American daughters camped near her kingdom, and gets one of her heavenly eyes blacked! She simply adores it too! A crown may be inherited, but a black eye must be won. The amount of fun she gets out of the business of learning to chew gum is immense.

Carefully she sticks the precious wad under tables and chairs, and even when the palace is bombed at the revolution she goes back for the gum more solicitous than for the crown jewels. That gum seems more laughs than a Chaplin custard!

Dorothy wore very simple clothes of boarding school type rather than royal raiment of a duchess.

Lillian Russell, electioneering for Harding, was seen in the Strand Topical Review. She looked charming as ever, and particularly well dressed. She proved that a woman to be in politics need not leave off her lacy gloves, but her hair, or wear stiff collars. Another stimulus for the women appeared with the review of the Polish soldiers, including a uniformed division, going in pursuit of the Bolsheviks. The feature picture, James Oliver Curwood's "Nomads of the North," further introduced a woman who could be brave as well as beautiful. Betty Hlythe in the character of "Nanette Island" is a little girl of the north woods, whose wedding dress, although of simple white printed goods decorated with a long ash of Indian weave, completed by white moccasins and quantities of Indian beads, seems more attractive than real lace and pearls.

There are anti-lifting scenes of lakes and rapids in the forests, a real forest fire, and every beast of the wild seems to have been tamed for the camera shot. The feature is followed by a screaming comedy called "Dynamite." The characters are none other than Mr. Zeen, whose two children are Ben Zeen and Maggie Zeen!

acted as private secretary to Harry Houdini. A widow survives. Burial was at Bangor, Me.

BARNEY FRANKLIN.

Barney Franklin, publicity director at the Curran for 15 years, died here yesterday of Bright's disease after a lingering illness.

H. C. Barnum, a grand nephew of J. T. Barnum, died in Kansas City September 23, of heart disease. He was 55 years old and had resided there for 34 years. A brother, Howard Barnum, resides in Berkeley, California.

The mother of Tommy Curran, the vaudeville agent, died Sept. 22 at the age of 75 at her home in Philadelphia after a prolonged illness. She is survived by two sons and a daughter. Mr. Curran is in the James H. H. office.

Joseph Errol, father of Lon Errol, died at his home in White-

stone, L. I., Sept. 25, of acute indigestion.

Mrs. Natalia Laska, wife of Ashley T. Laska, assistant associate editor for William Fox, died last week at her home in Flatbush, Brooklyn.

ENGAGEMENTS.

Bertha Mann, no leading woman of Oliver Morosini's Los Angeles stock company.

Tim Murphy, William Sampson, Robert Arnold, Maude Granger, Robert Chambers, Lella Bennett, Hale Norcross and Mervyn Edmund for Frank Craven's new play "The First Year," now in rehearsal.

Willie Mack to remarry Sam Robinson as principal comedian in "Gloria & Elvira's 'The Diamond Girl,'" opening at Chestnut, Sept. 21.

Louise Mack to play with the Brashers stock company for her original part in "The Moving Picture."

Marguerite Hylton for George M. Cohan's all-star revue.

Charles Brandt for Earl Carroll's "Buddy Dumpling."

(Continued on Page 23)

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SUNDAY CLAUSE SUSTAINED.

A straight out test of the legality of the contract clause calling for performances on Sunday "where such performances can legally be given" has just resulted in a victory for the managers. Judge Mantion, sitting in the United States District Court for the Southern District of New York, upholds the legality of the contract containing this condition in a particularly direct and simple opinion handed down in the injunction suit instituted by the Shuberts against the Rath Brothers, acrobats.

The decision is of especial weight from the fact that it comes from a distinguished federal jurist, one of the highest authorities of the bench. Judge Mantion sits in the United States District Court of Appeals and heard the Shubert-Rath injunction matter owing to the absence of one of the judges of that court. Under the circumstances the ruling becomes a leading opinion in the much-debated matter of the Sunday clause.

In substance the contention involved in the case is that the Rath Brothers signed a contract with the Shuberts calling for services up to Sept. 1, 1920, and providing for the Shuberts' option on these services for an additional year, from Sept. 1, 1920, to Sept. 1, 1921, conditional upon the Shuberts notifying the act by July that the option would be exercised. The Shuberts did not notify the act in due form that the option would be exercised, but the Rath Brothers ignored the notice and accepted employment with the Shuberts at an increased salary.

The Shuberts applied for and were granted a court order restraining the Rath Brothers from appearing for any management but the Shuberts. Upon the argument the defendants offered, among other things, the defense that the contract for their services under which the restraining order was sought had no standing in court, because it contained the Sunday clause. The Rath Brothers took the position that Sunday performances by an acrobatic act are forbidden by law in New York state and that therefore the contract called upon them to contribute to the infraction of a statute. It followed naturally that an instrument of agreement which called for an illegal act could not be enforced.

Judge Mantion upholds this view by the declaration that, while Sunday performances may be illegal in New York, it is a fair presumption that in drawing the agreement or contract, the Shuberts had in view the playing of the Rath Brothers on Sundays only in such other states and cities as permit such performances, and to which the act would travel.

Thus the decision goes further than fixing the legality of the familiar "Sunday clause" as it is phrased in pretty much all theatrical contracts, but the view is expressed that the legal good intent of the manager, is to be presumed, and that he means to call upon the act to give Sunday performances only when such performances are legal.

The Mantion decision recalls a curiously contradictory case of about ten years ago. An act sued a firm of burlesque managers, alleging breach of contract in dismissal while an agreement was in force. At the trial in the New York Supreme Court the managers offered in defense that the contract under litigation had no standing because it called for illegal Sunday performances. The court supported this view and dismissed the complaint. But the matter did not end there. The case was brought to the attention of the New York City License Commissioner, Keating or one of the other early officials in that office, and he promptly canceled the firm's agency license, ruling that any firm who would knowingly impose an illegal agreement upon an employee did not merit a grant to do business under the protection of the city. It was some months before the license was restored.

TOMMY'S TATTLES

By THOMAS J. GRAY

Actors and actors' clubs seem to have taken the space left by the war on the front pages of the daily papers.

Landlords nowadays are about as popular as those stage-door song pluggers.

Developments of the past two weeks prove that all we have said about ball players not being good actors was wrong.

If a Grand Jury started investigating fakes in show business we might read confessions like the following:

Smalltime, N. B.—Joe Ball, who played at the Killy theatre here last week, admits he faked the finish of his back dance. Joe says it has been on his conscience ever since he played his sixth show last Wednesday. He says he will reform for the sake of his agent, who is a nice fellow and never sends any wires collect.

Apprentice, R. I.—The two Dinkie Sisters, who have laid off in this town for seven years, appeared before Judge Bourdon yesterday and confessed that their lay off was a fake. The girls admitted they had been playing clubs for the Nodough Club Agency. The Grand Jury will look into the matter next week at a smoker to be given at the Elks Club House.

Makeup, Va.—Harry "Spitting" Housh, appearing here with the Suspender Girls Burlesque Company, announced today that his "spitter" was a fake. He says it is done with the aid of a fish hook placed under his tongue. This confession created great excitement in the local aquarium, where several well-known fishes are appearing this week.

Exit, Ohio.—A. Egg, the well-known Magician, who played here with the All-Wrong Carnival Company, announced that his trick of turning water into Italian wine in view of the audience was a fake. This announcement was made so the government could call off the revenue men who have been watching Mr. Egg's act for the past two weeks. Most of the revenue men resigned after seeing the act.

Encore, Vt.—Four of the dogs employed in Dash Hounds' Dog and Monkey Act, at the Comma theatre this week, have resigned. They confessed to the local dog catcher, saying the whip Mr. Hound used was a fake. It was really an iron bar.

Hush, Mont.—Manager Galt, of the Homely Picture House, announced today that all the pictures at his theatre were fakes. He says the stories never happened and that they were really posed for by actors and actresses. Several of the local judges have announced that they intend to look for some of the actresses.

Goof, Nev.—Two of the Four Failing Arches have confessed today the dangle in their act is a fake. Other acrobats, fearing further exposures will be made, speak only in whispers under their handkerchiefs.

Outside of the advertising one or two people are reviving, the actors don't seem to be helping very much in electing a new president.

Some people say a new one will be elected, whether the actors help or not.

As far as we can notice none of the candidates has said or done anything that will help show business.

One thing must not be forgotten, there were more benefits to play under the present Democratic administration than under any other.

Is there a benefit plank in either platform?

SPORTS.

Eight of the White Sox players were indicted on gambling and bribery charges Sept. 29 by the Cook County Grand Jury on evidence obtained by Charles A. Coniskey, owner of the club.

Ever since the last world series between the Sox and the Cincinnati club was played, rumors of crack-downs have been drifting eastward. Around New York and other centers at the time a certain element known as the "wise mob" showed uncanny certainty Cincinnati would cap the series, and although the Sox should have been favorites by all the laws of baseball, these men were offering odds on the National League.

Their attitude of certainty and the false odds finally killed most of the operation on the series around the East and this was followed by persistent rumors that several of the Sox had sold out to a New York gambling clique to throw the first two games to Cincinnati.

If the eight players—who are Eddie Cicotte, Joe Jackson, "Nap" Lajoie, "Swede" Roberg, "Buck" Weaver, "Chick" Gandil, Claude Williams and Fred McMullin—are convicted, they will be blacklisted for life and driven out of baseball forever.

Baseball has gone along unscathed up to the war when the gambling element saw a chance to capitalize the sudden return to favor of the national pastime. Last season Hal Chase and Heine Zimmerman were suspended and sent home while the Giants were playing in Chicago. People close to the New York management say that they had been approached by a gambling clique who had wagered the Cubs would finish in a certain position and wanted the New Yorkers to throw the series to the Cubs.

According to his source, Benny Knopf was to be included, but instead of acquiescing, he told "Christy Mathewson who in turn informed John McGraw. The suspension of Chase and Zimmerman followed. At the beginning of the present season Chase and Zimmerman were tendered contracts by the New York club that called for such ridiculously small amounts it was a foregone conclusion that neither of the players would sign. This was done to avoid the publicity that would have followed had the pair been released outright.

Last week "Rube" Benton testified before the Cook County Grand Jury that he had been offered a bribe in the series by Charles Horning, a member of the Cubs and a former member of the Giants.

John McGraw appeared before the investigators Wednesday and the speculation is that the Chase-Zimmerman incident was thoroughly thrashed out. It may involve one or more members of the Chicago National League club if the facts are brought to light.

The rest of the big league ball clubs have been plugging along with no breath of scandal besmirching their earnest efforts. The fans should not think that because a few workings fall by the wayside, both leagues are tainted. Baseball is one of the hardest things in the world to frame. It took eight players in this instance and then the count stood tied at 3 to 3 in one spot mainly through the efforts of the honest ones who were not in the frame up.

Rube Ruth leaves this country for Cuba Oct. 27. Ruth is under the personal management of Hype Igou, the "Morning World" sporting expert, and so far as known is the first ball player in the history of the game to have a personal representative. An idea of the various sources of Ruth's income may be gleaned from the fact that he is to receive \$300 from the Winchester Gun Store in New Haven to stand in the store between the hours of 12 and 1 P. M. next week when the Yanks play an exhibition game in the town. Chief Bender, the Indian pitcher, is managing the New Haven Club and is also an employee of the Winchester people. Bender is a famous rifle shot.

Many persons around the Hippodrome got into a good thing Tuesday when "Armstrong" at 7-1 was home winner. The horse is owned by Doc Potter, the animal man, who specializes in supplying all sorts of animals to productions. Mark Lancher was reported the biggest winner.

NO SALARY ADVANCES PAID, GUS SUN SAYS

Experts See That Acts Are Booked at Established Price.

Springfield, O., Sept. 27.

Editor Variety:

I wish to take this means of entering denial of the assertions contained in your editorial of Sept. 17 headed "Taking Advantage of Gus Sun." In that article, which was given first prominence of space and typographical display on your editorial page of that date, it is asserted that increased salaries are being paid to acts playing the theatres served by the Gus Sun Booking Exchange Co. since the cancellation by Mr. E. F. Albee of Mr. Sun's booking contract with the R. F. Keith office. I do not question the good faith of your declaration, but I do assert that nothing could be farther removed from the facts than the editorial in question.

It is a known fact that the Gus Sun Booking Exchange Co. always has obtained, and at this time is still obtaining, acts at salaries as consistently low and exactly on the same basis as any other recognized circuit; and it is an absolute certainty that this office is not beginning at this time any policy of paying more for acts than their established salaries. The cancellation by Mr. Albee of Mr. Sun's booking contract with the R. F. Keith office has not in any way increased the salaries this organization is called upon to pay to obtain acts.

In this connection, I have in mind a specific big time act which has just finished a tour of the Gus Sun Circuit and opened on the United for a larger salary than was paid by this office. There are several other acts which also occur to me and which now are receiving more salary than they were paid by Mr. Sun.

The booking managers of the various offices of the Gus Sun Circuit are all veterans of the business, with as fundamental knowledge of salaries of acts and of the vaudeville profession in detail and in general as any showmen in America. No agent of this circuit books acts with his eyes closed, or signs contracts blindfolded. These men are constantly on the alert to guard against any manner of deception as to quality of acts, or their salaries, and in every other way to protect the interests of the clients of this organization.

Furthermore, their facilities for obtaining information as to acts, salaries, etc., and their records are just as comprehensive and as complete as any organization in the United States. The truth is that Gus Sun booking managers are dealing only with those agents known by them to be above all suspicion of sharp practice, especially such as you charge. Even the most casual investigation will disclose that this office is obtaining just as good acts at as fair and just salaries as any other recognized circuit, and this always has been the case. Within the last week twelve new cities have been added to the Gus Sun Circuit.

This fact alone should be sufficient to convince anyone that neither agents nor acts are "taking advantage of Gus Sun."

In justice to this organization, to the agents and the acts with which it does business and to the clients it serves, I request that you give this reply equal prominence with the editorial in your issue of Sept. 17, headed "Taking Advantage of Gus Sun."

Gus Sun.

The above was sent to Variety by Gus Sun's press representative. It has been endorsed by Gus Sun. Gus Sun's New York booking office knows where Variety obtained the information upon which the editorial referred to in the above was based.

There was no reference made in the editorial to big time acts. Instead the article mentioned small time agents. The source of Variety's information was one of the biggest and best versed small time booking men in the country, one who obviously was favorably disposed toward Sun.

Eugene Foxcroft, last seen with Gay Bates Post, is going abroad on the Finland tomorrow to Nancy, France, to better his health.

Dr. Louis Stern has been appointed the official physician to the Actors' Equity Association. It is an honorary post.

ACTRESS LEAVES WOODS' "WOMAN IN 13" FLAT

Manager Charges Kitty Brown Broke Equity Contract.

Utica, N. Y., Sept. 29. "The Woman in Room 13" brought trouble to the Park theatre stock. The leading woman, Kitty Brown, failed to appear at the Tuesday morning rehearsal and the matinee was abandoned.

The Tuesday evening performance was given with the character of Laura Bruce in the hands of Linda Carson, sent to Utica by A. H. Woods in response to a telegraph requisition. Two explanations as to the cause of non-appearance of Miss Brown (in private life Mrs. Edward E. Harrington) were given, one by Wm. Cotter, manager of the Park and one by her husband.

Before last night's show Cotter went before the curtain and explained Miss Brown had failed to come to the theatre, that she had an "Action" Equity contract with the management requiring two weeks' notice by either party, that he had given Miss Brown her two weeks' notice after the Monday night performance, that when she failed to appear for rehearsal he had called up her residence and was told she was in that late in the day her trunk had been taken away from the theatre.

Mr. Cotter added the Goldstein Brothers' Assurance Co., which runs the theatre, will bring an action against the actress for breach of contract, that he learned only yesterday Miss Brown was not a member of the Actors' Equity, that under the terms of the contract Miss Brown would be required to pay the expense of bringing the substitute here, and he intimated that his company also will seek to recover the financial loss sustained by having to turn away the matinee audience.

Flatly contradicting Cotter's statement, Mr. Harrington said: "The claim my wife was given her two weeks' notice is untrue. She was ill during the Monday night performance and when I telephoned to the theatre yesterday morning to say she could not come to the rehearsal Cotter got rather nasty and my wife said to give him her notice then."

"But there is a lot more to this. She was engaged by Goldstein and sent up here and Cotter did not want her from the first. She tried to do the right thing while in the company, but unpleasant relations at the theatre began to tell on her and have resulted in a complete nervous break-down." Harrington has won fame as claimant of the world's professional swimming championship.

A new leading woman, Dorothy Reddick, arrived here to-day to start rehearsal for next week's play. Miss Carson is to remain for several weeks.

BEAT CHORISTER, FINED.

Members of "Oh Daddy" Company in Brawl on Train.

Haverport, Ia., Sept. 29.

On the arrival of the "Oh Daddy" company here last Friday, Margaret Bortem, a chorister, made complaint against J. C. Alfrey and John Coffey in a police court across the river.

The girl alleged that on the train en route here during an argument Alfrey beat her up and Coffey was (sisterly).

The court fined Alfrey \$100 and Coffey, \$15 and costs.

RUSSO-JAP DANCE ENTENTE

An odd dancing combination is announced for special performance at the Greenbaum Village theatre, Oct. 21, Nov. 14 & 20. On those dates Michio Ito, the Japanese, who has staged a success in the legitimate, will appear in combination with Sonia Kovova, a Russian dancer.

It is explained that the latter will not offer native dances but will give interpretative dances.

Glenn Anders Stays to Study.

Glenn Anders, leading juvenile with "Scrambled Wives," will not leave town with that production after its closing Saturday night. Mr. Anders is taking a course at Columbia University and for that reason does not wish to leave New York.

He was formerly with Hemline Shone in vaudeville.

INCORPORATING SHOWS MAY GO AS RESULT OF DOUBLE TAXES

Managers Hit Both by Federal and State Corporate Income Taxes—Stock Usually Owned by One Individual—He Must Pay on Personal Income Also—Can State Collect on Artists' Money Earned Elsewhere?

The advisability of incorporating is being questioned seriously among producers, who in recent years have been advised by attorneys to employ the corporate system as a "protective" measure. The operation of Federal and State income taxes have demonstrated to managers how expensive the protection is. The result is that several big shows this season are not incorporated and it is likely that a goodly percentage of managers in the legitimate will follow suit.

The pressure of the New York State tax law is claimed to be oppressive in that it calls for double taxes on the same dollar where there is a corporation as in theatre, for, as a rule, the producer controls the great majority of the stock. The State law calls for 4% per cent. from the corporation and for a similar percentage on individual income, regardless of its source.

Such a provision does not obtain in the Federal income tax law, but even there it is considered more onerous. Managers who have studied the problem say that the provisions covering partnerships and singly owned enterprises are much less burdensome than for corporations. The sentiment to dispense with the corporate form is therefore twofold.

Limited Liability.

The reason for incorporating theatrical ventures is a simple one. Such enterprises are not liable for

indebtedness over the total of the capital stock. The nature of theatricals carries with it so much risk that by incorporating the manager is protected in case of a failure. There are some who have chalked up so many flops that every venture they handle is incorporated. For the successful manager or one moderately so the value of incorporating is made nil, so far as the matter of taxes is concerned.

One show on the road last season had taxes of \$27,000 due the government and \$2,700 to the State. Whatever was made on the attraction had been placed in another show, along with more capital, so the manager has little left in sight for his season. The tax due the State has been set aside, not being due until next March. This item brings up a problem for all managers in relation to their touring companies, for the show made its profits outside the State of New York and it is contended the State has no claim.

In and Out of State.

There have been provisions made for big corporate one like insurance

GILDA GRAY LEAVES AFTER FIRST SHOW

Gives One Performance Only at Folies Bergere.

Gilda Gray opened at the Folies Bergere Saturday night, played one performance and retired after Sam Malvern had exercised his authority as manager of the restaurant.

The accounts of the little affair state that Miss Gray, who is widely known as the shimmy dancer from Chicago, after doing her dance to the music of the Dixieland Jazz Orchestra, announced her objection to Malvern as manager. Sam is interested with his brother, Paul Malvern, in the Folies Bergere, formerly known as Montmartre. It is in the Winter Garden building.

The discussion, a warm one with others mixing in, is said to have occurred at a table in the restaurant. After the excitement was over Sam Malvern announced Miss Gray's engagement was at an end.

The Dixieland orchestra was not involved and remains at the Folies.

OPERA TOUR SET.

Royal English Co., Reorganized Galle Co., to Play 20 Weeks.

The Royal English Opera Co., a reorganization of the former Galle English Opera Co., which is now making a 15-week tour in Canada, will come into the States later to play 20 weeks from coast to coast.

John J. MacArthur of the Liberty Oakland, Cal., and Lawr are A Lambert of the Western Musical Bureau, Portland, Ore., split the enterprise \$50-50. Max Bendis is listed as director of the symphony orchestra, while Jefferson DeAngelis is listed together with Hans Shuman.

REHEARSING FRIL PIECE

A musicalized version of "In Search of a Sister," a piece Lillian Russell appeared in several years ago, was placed in rehearsal Tuesday.

Hedolph Fril wrote the score. Dave Bennett is singing and Russell Lamney is the producer.

OWEN MOORE WANTS PLAY.

Owen Moore may be seen upon the spoken stage soon. Just at present the picture star is negotiating for a vehicle in which he can co-star with a woman.

It has been at least eight years since Mr. Moore stepped behind the lights in a legitimate production.

companies, and it was decided that tax could only be applied to business written within the State. The ruling was arrived at by the State officers considering that where a corporation had offices outside the State it could not claim moneys handled through such offices, though eventually paid into the main office in New York. When it came to managers it was thought that only one office was maintained, that in New York, and that the State was entitled to tax all moneys handled there. Managers, however, maintain branch offices are established wherever a show plays—that each theatre is an office for the attraction during the stay.

The matter of individual returns is being handled in detail fashion by the State income tax bureau. Letters from Albany have been received by many persons in New York recently, asking explanation for all claims for deductions.

Whatever ruling is secured on the claim of managers that earnings made outside the State should not be taxed by the State will concern vaudevillians. Actors in vaudeville should watch for the decision which is to come upon a test case since bookings outside the State are in the majority. Few vaudeville acts play a season or most of it within the New York State territory.

MISS MURRAY QUILTS 'JEMS.'

Gave Notice When "Frank Pay Started to Rewrite Show."

Elizabeth Murray may join the new George M. Cohan show. Negotiations were reported on during the week.

Miss Murray left "Jim Jam Jems," the John Cort piece, after the expiration of the two weeks' notice tendered by her. In explanation Miss Murray says she gave the notice when finding her role was being cut down and when "Frank Pay started to rewrite the show." Mr. Pay is principal in it.

Katherine Milby has replaced Miss Murray in "Jems."

NEDDA HARRIGAN WED

Secret Marriage to Cincinnati Man Just Out

Cincinnati, Sept. 29.

Walter Connolly, of Cincinnati, was married to Nedda Harrigan, daughter of the late Edward Harrigan, of the once-famous Harrigan and Hart theatrical team. Both belong to the Margaret Anglin Company, playing "The Woman in Brown." The marriage took place on August 14, but Cincinnati relatives and friends have just learned of it.

FLANN QUILTS SHUBERTS.

Donald J. Flann, assistant to Claude Greaser in the Shubert press department and a member of the Shubert publicity staff for the last three years, has resigned effective Saturday (to-morrow). Flann is to embark in a picture theatre program publishing venture.

This will be in the nature of a weekly magazine which in addition to carrying society, film and theatrical news of a general character will also contain the programs of each house subscribing.

Arrangements have already been made for a number of theatres to take the service in Brooklyn and Long Island. Flann will edit the magazine. He was managing editor of the Brooklyn Home News for several years.

"MARTINIQUE" CLOSED.

"Martinique" is reported as having closed its tour in Washington last Saturday night after one week on the road. Business did not hold up and the company was forced to disband.

PROTEST MATERIAL IN "B'WAY BREVITIES"

De Courville Would Stop Number From Hippodrome.

William Morris, acting as American representative for Albert de Courville, recently sold what is known as "The Hat Number" from the London Hippodrome show, entitled "Joybells," to E. Ray Goetz, for \$1,000. The number was staged by Julian Mitchell when the show was originally produced in the English metropolis, and is said to be most novel and effective.

At about this time Goetz received an intimation that the number was being used in the George LoMaire show "Brevities," opening this week at the Winter Garden, and asked that his check in payment be held up, which was granted.

Joseph P. Hinkerton, attorney, represents de Courville and threatens to enjoin the LoMaire presentation. Goetz intended to use the number in his "Broadway to Broadway" show.

It is understood de Courville was scheduled to sail for New York Sept. 29 and is due here next week.

Flo Ziegfeld has also understood to have threatened action against the "Brevities" through Le Maire and Eddie Cantor having restored to that piece their comedy "Outsteph" scene, first done by them in "The Palace" last season. Ziegfeld claims the bit as owner of the production, while Le Maire believes he is the rightful possessor as the creator of the scene. The bit as performed in "Brevities" has been somewhat changed from the original.

AMBROSE SMALL SEARCH AIMED AT KIDNAPPERS

Reward of \$15,000 Offered for Trace of Secretary.

Toronto, Sept. 29.

As a result of information that Ambrose J. Small, millionaire theatrical man, who disappeared from this city, last December is being held by kidnapers, Chief Muncey, has started another search and expresses hopes of clearing up the mystery within the next few weeks. Chief Muncey says the information caused him to enter the investigation in this city but declined to disclose the source of his knowledge.

It was also learned that a cash reward of \$15,000 has been offered for the arrest of Dougherty, Small's private secretary, who also disappeared the following week, while being sought in connection with an alleged conspiracy to kidnap his employer. It is also alleged that Dougherty had \$10,000 in Canadian War Bonds in his possession when he disappeared.

MAE MURRAY FOR LEGIT.

Sam H. Harris Has Contract—Her Next Picture.

Ma Murray is to start a production for Famous Players-Lasky early next week under the direction of Robert Leonard. Miss Murray and her director husband returned from abroad two weeks ago.

There is a possibility that the picture star may also be seen on the speaking stage during the coming season. Sam H. Harris has an option on her services to star for him providing he can secure a play to fit her.

MARY NASH FOR FILMS

Mary Nash, after establishing herself as one of the most popular American women to ever appear on a London stage, returned on the "Olympic" Wednesday.

She has expressed a desire to enter pictures and has placed herself under the direction of Jennie Jacobs for that purpose.

SELWYN BUY "POPPY GOD"

The Selwyns have bought a year's option on "The Poppy God," by Thomas Grant Springer, Leon Gordon and Lily Chavarna. It was tried out in Baltimore last summer with signal success, running four weeks in stock. The theme is Chinese and the Chinese government is understood to desire to decorate Mr. Springer for his fidelity to Chinese customs.

TWO RECORD ADVANCE BUYS FOR NEXT WEEK'S OPENING

Agencies Take Lower Floors for "Mecca" and "Tip Top"—Production Peak Passed—Lull Until After Election—New Arrivals Vary in Fortune.

The peak of the incoming attractions for the first section of the season was reached this week and from now on and until after the election there will be a diminishing number of premieres. Broadway has not voted many of the new offerings into the hit class and while that places a majority of the season's arrivals as mediocres, the booking jam on the road will prevent any marked ebb within the next month.

Seven openings marked the current week, five are listed for next week and the following week has two new shows named to date. Of the current premieres four held major attention. George M. Cohan brought his second production of the season "The Tavern" into the Cohan with Arnold Daly featured. The first nighters were puzzled over the piece which is classed as a native on melodrama in the Cohan way. The second night drew heavily and the general opinion is that "The Tavern" will develop into a hit. "Pitter Patter" at the Longacre was regarded as a modest success. "Broadway Brothels" opened Wednesday night and "The Mirage" with Florence Reed, opened the Biltmore's new Times Square last Thursday night. Max Norcia's "Three Live Ghosts" also opened Wednesday at the Village theatre. Alan Brooks' "Merchants of Venus" at the PUNCH and Judy, and "Don't Tell" William Morris' importation at the Haynes with the Moffats, both set under way Monday night. The brightness of Brooks' lines were acknowledged while the Scotch piece was classed as a novelty.

"Mecca" opening at the Century Monday and Fred Stone with "Tip Top" at the Globe Tuesday, lead next week's quartet. Both attractions are getting the full support of the ticket agencies, they taking the entire lower floor of the Globe and an equal number of seats (500 nightly) for the Comstock & Galt spectacle. "Mecca" is claimed to be the biggest production yet put on by that firm. "Jim Jam Jams," the new John Cort musical show, postponed for a week, will make its debut Monday. "Kissing Me," also musical, comes to the Lyric. Three of the five premieres for next week are therefore musical comedies. The theatre guild starts its season at the Garrick Monday evening. For the week of Oct. 11, A. H. Woods will bring in Louis Mann in a new Samuel Shipman comedy. It opened at Atlantic City this week under the title of "Undesirable Friends," but is listed for the Astor theatre under the name of "The Unwritten Chapter." Oct. 12 is named for George M. Cohan's third offering, "The Meanest Man in the World," due at the Hudson.

The scrambled booking conditions on the road have not much changed in the last week. It has been made a greater problem through scarcity of railroad equipment.

Return of humid weather kept down the takings early this week, but did not affect Saturday's business, which was as big as in mid-season. The box-office power of "Welcome Stranger" is keeping it markedly in the lead of the non-musical shows. Last week was capacity with a gross of \$19,738. This week with the entire lower floor at \$3 will send the takings over the \$20,000 mark. "The Rat" at the Marquee is running second with over \$17,000 but is selling out clean and making anything in town in demand.

"Enter Madame" is another capacity non-musical. It moved up to the Fulton theatre Monday. "Scrambled Wives" going to the road. "The Rat Man" also changes as a hit going clean to capacity at the Comedy. "One" the new Holmes offering drew varied comment from the critics but ranks well, getting \$15,500 last week. "Little Old New York" shows steady improvement at the Plymouth and its chances are well regarded. Alvin Brady won five nations but lost new show. "Anna Ascends" failed to register at the Plymouth while "Poldark" with George Arliss, which was in doubt, is a disappointment at the Park and may stop Saturday.

HUSSEY SWITCHES TO ERLANGER, IS REPORT

Objected to Railroad Jumps on Shuberts' Route.

Jimmy Hussey rushed into New York early this week from Milwaukee, where his revue is laying off temporarily, and on Wednesday all indications were that he had "jumped" to Erlanger because of dissatisfaction with the Shubert bookings, especially the railroad leaps.

It was unofficially indicated Hussey's "Tattle Tales" will resume playing next week in Erie and Jamestown, to reach Boston for a run at the Globe. The Globe is the new Erlanger theatre in Boston, opened with "Pitter Patter," generally regarded as a splendid house but having early obstacles to overcome because its first policy was feature pictures at 50 cents.

The company remained in Milwaukee almost intact. Rex Samuels went to French Lick for a rest and Hussey and Marty Farkins came here to negotiate. "Tattle Tales" is credited with having done a good week in Atlantic City and two splendid weeks in Detroit. Indianapolis and Buffalo were bad and Milwaukee fair.

When Hussey received word to jump his company to Baltimore from Milwaukee he balked.

The show is reported one of the biggest laughing hits of the season.

Warner Rebuilding in Niles.

Niles, O. Sept. 29. B. Warner, former manager of the Opera house here destroyed recently by fire, has purchased a site and will build a modern, \$150,000 house.

"The Greenwich Village Follies" in moving uptown to the Shubert jumped to the lead of the new musical offerings, with over \$25,000 for last week. "Tinkle Me" holds its great pace at the Selwyn with \$22,500 last week. "Honeydew" at the Casino has jumped and ranks third with a little under \$20,000.

Those musical shows playing to standing room are charging \$1.50 for admission. The style for that price was first started by "Irene" and the increase is in line with the lift of the general scale.

Of the current week's openings that occurred prior to Wednesday there was a buy for only "The Tavern" at the Cohan. The list, however, contained a total of 30 attractions in the hands of the brokers on an outright buy basis. They are: "One" (Belasco), "Happy-Go-Lucky" (Booth), "Honeydew" (Casino), "Century Revue" (Century Plaza), "The Tavern" (Cohan), "The Rat Man" (Comedy), "Ladies Night" (Hitting), "Call the Doctor" (Hippodrome), "Woman of Brass" (Frazar), "Enter Madame" (Garrick), "Scandals of 1939" (Globe), "Sweetheart Shop" (Knickerbocker), "Night Boat" (Liberty), "Gold Diggers" (Lycum), "Spanish Love" (Hippodrome), "The Rat" (Marquee), "Follies" (New Amsterdam), "Little Old New York" (Plymouth), "Tinkle Me" (Selwyn), "Greenwich Village Follies" (Shubert).

Of the 15 shows listed in the cut rates there were orchestra seats available for nine—"The C. arm school" (Hippodrome), "Opportunity" (4th Street), "Scrambled Wives" (Fulton), "Marry the Poor Girl" (Litter), "Don't Tell" (Haynes), "Poldark" (Park), "Anna Ascends" (Plymouth), "Blue Bonnet" (Plymouth), "Merchants of Venus" (Punch and Judy).

Those for which balcony seats could be had were "Lady of the Lamp" (Hippodrome), "Paddy the Next Best Thing" (4th Street), "Little Old New York" (Plymouth), "Crooked Gamblers" (Hudson), "Guest of Honor" (Broadhurst), "Little Miss Charity" (Belmont).

"APHRODITE" IN GRAY OF REFORMERS' WRATH

As Cleaners-Up Yelp, Box Office Flows Gold.

Chicago, Sept. 29. It looks as though "Aphrodite" will take about \$250,000 out of Chicago in its four weeks. The publicity has been far beyond any attraction in Chicago's history, circus not excepted. Lou Hausman is Comstock & Galt's representative in that department.

Arthur Hargrave Farwell, the most reliable reformer in town for such purposes, was induced to see the spectacle, and he wrote the mayor a scathing letter that was better than a thousand twenty-four sheet stands, calling "Aphrodite" every name that a reformer would use. R. L. Schindler of the Illinois Vigilance Society turned pale when he saw Farwell's pictures in the papers and let loose a reel of wrath that made Farwell's language seem rapid.

Assistant Corporation Counsel driven after a two-hour session with a flock of other reformers who crowded into the spotlight, said he would see the show. Hausman insisted he must get a "square deal" and organized a committee consisting of six protesters, six housewives and three men of letters. The result was that a few of the ancient slaves and wild women were put into sight, but instead of bare loins, and all this was duly "covered" by the newspapers.

VICTORIA'S FATE UNKNOWN

Shuberts Have Not Determined Pittsburgh House Policy.

Pittsburgh, Sept. 29. With the acquisition last week of the Victoria by the Shuberts, they now control three houses here, and no longer does the ancient rivalry that was hot air in this city up to last season exist. No details as to price paid nor policy to be pursued were given out, and it is believed that the Shuberts are still casting about with nothing definite as to what type of show to inaugurate. Showmen here believe it a good stand. The house is commodious, and is located a block away from the Pennsylvania station. To date it has played burlesque, but this season when the American wheel shifted its shows to the Academy the Vic has been closed. The other Shubert houses here are the Alvin and Pitt, both of which are playing legitimate productions under the management of Harry Davis and John P. Harris.

"FOLLIES" FOR LONDON.

Ziegfeld Has Cochran Proposal Under Consideration.

The presentation of the "Follies" in London is being considered by Flo Ziegfeld. If the plan is consummated, the show will be offered in association with Charles B. Cochran. It was reported that Gilbert Miller, who is in New York, was acting for Cochran with Ziegfeld. The American producer stated, however, that nothing was positive regarding a London showing of the "Follies." He also said it was his understanding the revue was talked of as the opening attraction of a new theatre planned by Cochran. New theatre construction in England is under a ban until housing conditions are bettered.

DENIES BEN HARRIS' CLAIM.

Answering to Ben Harris' \$97,500 damage suit, A. H. Woods, through Hagan, Grossman & Vorhaus, has entered a general denial, stating Mr. Harris signed a release to all claims last winter.

The plaintiff alleged that in consideration for obtaining a five years' lease on the Cort Theatre, Atlantic City, for the defendant he was to receive a 25 per cent interest in the lease, set as resident manager of the Cort at \$125 weekly and acquire the road rights to one of the "Girl in the Lion's Skin" companies. H. J. & F. E. Goldsmith are acting for the plaintiff.

Warwick Back to Stage.

Robert Warwick will make his reappearance in "The Innocents" at the Adelphi Theatre in Philadelphia. It has been announced in that city. No date is listed for the opening of the production.

EQUITY ENFORCES PAY RULE, "ROSE GIRL" TOUR IS ENDED

A. E. A. First Agrees to Suspend Regulation When Show Is "Doctored," but Changes Attitude and Company Disbands—No Relief for Managers.

ASKS COURT TO DIVIDE PROPERTIES OF K. & E.

Erlanger Applies for Receiver to Arrange Division.

A. L. Erlanger early this week filed suit in the Supreme Court for a judicial determination of the partnership status of Klaw & Erlanger, which existed for more than 30 years until June of last year.

Most of the assets were divided since that time, but the interests of the partners were so involved and complicated that it has been impossible for them to arrive at a proper division estimate of some of the enterprises in which they were interested.

Both sides have expressed themselves for publication as seeking a legal adjustment of their claims. Mr. Klaw's attorneys were out of town the early part of the week, but speaking for himself Klaw stated he was agreeable to Erlanger's application for a receiver, and that there would be no effect on his part to postpone matters.

The details of the partnership separation have been published from time to time during the past year and culminated in the reorganization of "The Syndicate," a corporation formed 22 years ago for the booking of legitimate theatres throughout the United States. Its membership was known as "The Big Six," and was composed of Al. Hayman, Charles Frohman, Mary Klaw, A. L. Erlanger and Nixon & Zimmerman.

In 1900 the Syndicate booked 56 theatres with legitimate attractions, all of its members being interested in productions, many of these houses. In 1904 their number was increased to 81, and gradually increased until at one time the booking end of the concern, headed by Klaw & Erlanger, supplied attractions to over 200 theatres throughout the United States and Canada. Included in this list were the circuits of John Cort in the Northwest, Julius Cahn in New England, Moss Reis in New York State and Pennsylvania, Jake Wells in the Virginia and kindred territory, Chamberlyn-Harrington Circuit in the Middle West and the Greenwall Circuit through the South.

About two years ago a new "Syndicate" was formed for a period of five years and has three years more to run. Its membership includes the firm of Klaw & Erlanger, Charles Frohman, Inc., Cohan & Harris, Nixon & Zimmerman, Charles Dillingham, Florenz Ziegfeld, Jr., and David Belasco.

"GAMBLERS" TO STORAGE

Business Does Not Justify Continuation.

Due to business, the cast of the Al. Woods show, "Crooked Gamblers," were given two weeks' notice and the play, featuring Taylor Holmes, will close early next month. No attempt will be made at a road tour.

WOODS' STOCK A. C.

Atlantic City, Sept. 29. The former announcement by A. H. Woods of a contemplated stock company at the Woods here was amplified this week by the producer. This time Woods says a regular stock company will occupy the Woods house from November until May with the remainder of the year at the house devoted to legit bookings. The stock subscription note will be \$25-\$50.

GENE WALTER'S NEW PLAY.

Eugene Walter will soon produce his new play, "The Toy Girl," in conjunction with Harry Frazar. Rehearsals have been called for next week.

The matter of attractions being permitted to suspend playing without payment of salaries in cases where booking congestion forces closings is still an open question, though in the minds of the managers there appears little hope of any change from the present order—that when a show lays off but does not definitely close, salaries must be paid.

Reports of a meeting last week concerning players and stage hands was said this week to have been unproductive. The Producing Managers' Association stated the matter had not been considered, but said the road congestion situation was more serious than at any time before.

When the situation was put to several staunch members of the Actors' Equity Association, it was the opinion that "whatever was right" would be done by the A. E. A. officials where legitimate cases of enforced laying off was presented. There was expressed a feeling that where no actual hardship would be sustained by players in such a situation, a concession from the rule would be made. It was felt, too, that the congestion would soon clear and that it would be "a survival of the fittest," with the legitimate hold then becoming normal.

"Rose Girl" Cans.

The A. E. A. displayed a vacillating opinion in the case of the sudden closing of Anselm Gotsch's "The Rose Girl" last week after having been on for nearly a month. The management of the show wrote the A. E. A., setting forth that through booking conditions and the necessity of fixing up the piece, it would be necessary to close for a week and it was suggested that no salaries become due for the period of lay-off. The reply from the A. E. A. was that "The Rose Girl" could stop for the week without paying the company. A second letter followed, however, in which it was stated an error had been made and that the A. E. A. Council had decided the show could lay off provided the company was guaranteed three weeks' playing or salary to that equivalent upon resumption. It was then decided to close the show definitely. The piece will not reopen for four or five weeks, during which time much of the show will be rewritten. One member of the cast said that there were so many changes to be made the show with practically be a new one. It appears "The Rose Girl" case is considered a definite closing and not a lay-off, several members of the company having already signed up for other attractions.

SURE OF JOB NOW.

Fifteen Years with Shuberts, Mann Signs First Contract.

Jack Mann has signed with the Shuberts for a year, the agreement going into effect Oct. 1. Mann is engaged to stage the dances in Shubert musical attractions, but has the privilege of going abroad.

Mann has figured in the staging of shows for the Shuberts for the past 15 years. This is the first time he entered into a contract with the firm.

BURKE DRAWS \$50,000.

Narranah Lake, Sept. 29. In his first concert appearance in the United States Tom Burke, the noted Irish tenor, at a recital before a brilliant audience at the Pontiac theatre for the benefit of St. Rose parish's Catholic church and St. Mary's hospital last Friday night drew more than \$50,000, all of which was turned over to the Catholic institutions.

The recital was arranged by William Morris of New York, who will manage Burke's tour in America, which begins at the New York Hippodrome Oct. 3. Morris is a summer resident here.

SHOWS IN N. Y. AND COMMENT

"Anna Ascends," Playhouse (13d week). Continued strength of this Birmingham piece leaves the date of its closing uncertain. "The Half Moon," Delmonico (13d week). "One," Delmonico (13d week). The opening of the critics failed to keep this unusual play from getting \$12,000 last week. Listed to stay until Christmas, then Galt's "Lovers" will succeed.

"Opportunity," 40th Street (11th week). Holding to around \$8,000 and better. Should run until the holidays.

"Paddy the Next Best Thing," 35th Street (6th week). Reported guaranteeing here. Attraction probably will be sent through Canadian territory after Broadway.

"Pitter Patter," Longacre (1st week). Is musical version of "Caught in the Rain." Came in with good reports. Opened Tuesday night, being initial production by Wm. Friedlander, Sampson and Pheba.

"Poldark," Park (4th week). Show liable to stop Saturday. Management disappointed in reception. Never recovered from passing by critics. Dropped to around \$5,000 last week.

"Poor Little Rita Girl," Central (10th week). Played to more than \$10,000 again last week. Novelty feature of show and comedy have kept it going well.

"Scandals of 1925," Globe (17th week). Goes on tour at end of the week. Fred Stone in "Tip Top" succeeds next Tuesday.

"Scrambled Wives," Fulton (10th week). Goes out Saturday, striking for Chicago and opening there at the Playhouse. "Enter Madame" moves in from the Garrick Monday.

"Speech Love," Maxine Elliott (11th week). Shows plenty of strength, with takings running over \$11,000. Is a novelty.

"Sweetheart Shop," Knickerbocker (10th week). The next couple of weeks will decide whether this attraction will remain for a run or will move to the 1st. Its pace has been fair, which, in face of the Chicago record, is disappointing.

"The Bat," Morosco (4th week). Nothing on the dramatic string has any stronger demand than this one. Is the only mystery play this season. Playing to better than \$17,000 weekly.

"The Charm School," Bijou (9th week). Moved back here from the 30th Street two weeks ago. Enjoys a fair draw, though it has not shown exceptional strength.

"The Mirage," Times Square (1st week). The Selwyn's new theatre opened Thursday night. The adjoining new house (Apollo) due to open next month. Florence Reed featured in "The Mirage."

"The Tavern," Cohan (1st week). Opened Monday night. Is a Comedienne drama, the keen satire bringing plenty of favorable comment. Praise for Arnold Daly (featured) also. Chances for scoring bright.

"Three Live Ghosts," Greenwich Village (1st week). First try by Max Marcin as a producer. Opened Wednesday night.

"Tie Me," Selwyn (7th week). Leading new musical hit next to "Greenwich Village Follies." Played to \$22,500 last week, with demand as strong as ever. Got \$5,000 Saturday.

"Woman of Bronze," Frazee (4th week). Appears to have settled to a fairly good pace with around \$5,000 last week. Good business for this house.

"Welcome, Stranger," Cohan & Harris (3d week). Holding its leadership among the non-musical attractions with safe margin. Played to capacity throughout the week, getting \$19,735. Whole lower floor is \$13 this week should send the gross over \$20,000.

"With the Thermometer," Chicago (1st week). First try by Max Marcin as a producer. Opened Wednesday night.

"Yacht Me," Selwyn (7th week). Leading new musical hit next to "Greenwich Village Follies." Played to \$22,500 last week, with demand as strong as ever. Got \$5,000 Saturday.

"Woman of Bronze," Frazee (4th week). Appears to have settled to a fairly good pace with around \$5,000 last week. Good business for this house.

"Welcome, Stranger," Cohan & Harris (3d week). Holding its leadership among the non-musical attractions with safe margin. Played to capacity throughout the week, getting \$19,735. Whole lower floor is \$13 this week should send the gross over \$20,000.

BIG DROP IN LEGIT CHICAGO HOUSES

Heat Hurts Attendance; Many Changes Are Billed

Chicago, Sept. 29.—With the thermometer down a shivering between 90 and 100 the whole week, business at most of the theatres took a big drop. There were only four that showed any returns, they being "Apprehensions," 3d Wynn, Leo Eldrichstein and "Budapest." All amusement parks being closed it looked like easy pickings for the theatres. Estimates for the week:

"Transplanting Jean" (Flowers 9th week), \$3,500.

"The Storm" (Olympic, 4th week), receipts cut in half, around \$7,500.

"Passing Show" (Garrick, 11th week), \$9,000. At Johnson in "Rainbow" back for three weeks' engagement, opening Oct. 4.

"Apple Blossoms" (Colonial, 4th week), \$11,000.—George White's "Katharine" due to open Oct. 4.

"Apprehensions" (Auditorium, 3rd week). A lot of special publicity

FILM MAN'S SLANDER HELPS THEDA BARA

With Fred Stone Getting \$24,000, Philly Business Booms.

Philadelphia, Sept. 29.—The opening of the Delancy (Shubert's) has been indefinitely postponed because of the closing in Baltimore Saturday of "Martinique," the opening booking.

Three well-attended openings were had Monday as follows: "Cinderella on Broadway" at the Shubert, "The Champion," Grant Mitchell's new vehicle, at the Broad, and "The Girl in the Private Room" at the Lyric.

If business here so far is to be taken as a criterion, Philadelphia is about to enjoy one of its most prosperous theatre seasons. During its stay here "Mary" has had an average of \$24,000 each week. This is the highest the show can possibly do with its present scale.

Fred Stone's show, "Tip Top," premieres fair competition, doing around \$24,000 last week, with a \$2,500 top week and Saturday matinee and \$4,000 Saturday night. The Griffith picture "Way Down East" has been going good, with about \$15,000 for last week. The matinee have been falling off somewhat, but this is made up for with increased nightly audience.

Theda Bara, in "The Blue Flame," continues to draw, and Philadelphia are very much pleased with the "screen vamp" stage debut. The attraction is getting much publicity out of some one in the show circulating the report attempts are being made to ruin the play by a New York picture producer because of the star's failure to keep a contract. This story has been going the rounds for several weeks and is now widely circulated.

For the second time in last year the United Artists Film Corporation has stacked itself up against the Stanley Company. They have loaned the Academy of Music for two weeks to show their latest releases, "Mary Pickford in 'Rude'" and "The Love Flower," a Griffith picture. The United Artists disliked with the Stanley Company for several months for the purchase of the local rights of the film, but were put off so often that they decided to show it themselves. This is the second attempt the film company has made to burn the Stanley people. Their first, early last spring of the Metropolitan Opera house, was very successful, and from the box office receipts for Saturday and Monday it looks as though this second effort will go through.

BRITISH-AMERICAN PARTY SUCCESS

Exhibition Tennis Feature of Actors' Fund Affair.

The British-American theatrical garden party for the benefit of the Actors' Fund of America under the patronage of Ethel Barrymore, Ralph Delmonico, William Fox, Blanche Bates, Frank Gilmore, Roy Thomas Lipton, R. T. Ruskay and Norman R. Walker was a huge success.

Charles Wininger, W. C. Fields and Melba Hornsted Mallory, national women tennis champion, staged a comic tennis match that convulsed the large gallery.

Later Fields and Wininger captained two teams recruited from the "Follies." A cricket match between Capt. W. M. Richardson and Claude Everbom was also an event.

An exhibition tennis match with Mrs. Mallory teamed with Ben C. Wright against Miss E. J. Xavier and Dean Mather, the former pair winning, 6-4, was another enjoyable feature.

Other offerings were a variety turn by Arthur Geary, a dance duet by Gladys Hayden and Daisy Smyth of the Hippodrome, a song by Nanette Flack, a stunt by Clifford Walker, and clock golf competition for the Frohman cup and Walker trophy.

With natural result showing at box office: \$41,000.

"Money Girl" (Cohan's Grand, 3d week), \$12,500.

"Wedding Bells" (Court, 5th week), fading, \$5,000.

"Wynne's Carnival" (Illinois, 7th week), almost \$10,000.

"Self Defense" (Blackstone, 3d week), \$5,800. Abraham Lincoln opened Sept. 28 with a very mail order in advance sale.

"Adam and Eve" (LaSalle, 3d week), \$4,500.

"Passion Flower" (Shubert's Central, 3rd week), \$7,500.

"Violin in the Wall" (Princess, 1st week), getting almost nothing.

"Purple Mask" (Woodchuck, 1st week), \$15,000.

SUNDAY CLAUSE IN SHUBERT CONTRACT LEGAL, COURT SAYS

Federal Judge Manton's Opinion Holds Rath Bros. "Unique and Unusual" and Restrains Performance for Any Managers but Shuberts.

Federal Judge Manton's opinion in the case of the Shuberts against Rath Bros. was published last week. In granting an injunction restraining the acrobats from appearing for Flo Siegfeld, Judge Manton held the "Sunday clause" in the Shubert contract, which the defendants attacked, is legal. He also ruled that the acrobatic act is "Unusual and Unique." The opinion in part is as follows:

"When this application was presented on the motion of an injunction pending the trial of the action, I granted an injunction upon the ground (first) that the option permitting the renewal of the contract for another year was exercised by the plaintiff and (second) that the defendants' services were unique and unusual and of such a character as to warrant a court of equity prohibiting them from working for another and performing the same services to the disadvantage and loss of profit of the plaintiff.

"Upon the settlement of the order, counsel for both parties urged a speedy trial and I consented to hear the case out of its regular turn when it might be reached on the equity calendar. I have since heard the case and all proofs which have been submitted by both litigants. The contract provided among other things:

(Here the court quotes the terms which specify that the act for legal purposes that its services are "unique and extraordinary" and that "we have the right to . . . your services wherein we shall give Sunday concerts." The provision is also made for an option on the act from Sept. 1, 1928, to Sept. 1, 1931, exercisable by notice before July 1. The Shuberts maintained such notice had been served.)

"The defendants must be charged with a thorough knowledge of the contents of this contract, for they subscribed below the following:

"We have read the foregoing. The same contains our full understanding, and with our signatures at the bottom thereof, let this be deemed a contract between us."

Terms of Contract.

"Under the terms of the contract, if a notice in writing were given to the defendants, the plaintiff was entitled to their services for the period of one year beginning September 1, 1928, such option, however, must be exercised prior to July 1, 1929. There is no direct dispute of the testimony given by Shubert and his employees that prior to July 1, 1929, a letter exercising the option, addressed to the defendants at Detroit in care of the Playhouse where they were then engaged, was written, placed in a postpaid wrapper and deposited in a United States mail box. The defendants deny the receipt of such a letter. If the letter was written and mailed as I believe it was, the plaintiff did all that was required of it under the contract. The contents of the letter was sufficient notice even though an error was committed in specifying the month that service was to commence. It was undoubtedly the intention of the writer to exercise the option specified in the contract, and this I think he did.

"I was particularly impressed on the trial with the plaintiff's proof as to the performance of the defendants being unique and unusual. I saw the performance of the defendants and there obtained a view which comported with that which has been evidenced on the trial. The witnesses who testified, although many of them are engaged as managers and might be said to be friendly to the plaintiff, were sufficiently expert to express an opinion as to this performance. To me their reasons are sufficient for my following them as a guide to the conclusion that I have reached that this service is unusual and unique.

Sunday Performances.

"The last objection urged by counsel for the defendants in that the service contemplated Sunday

performances and therefore the contract is illegal. But the contract provides the right to the use of the services of the defendants in any theatre where they may give Sunday concerts. I cannot assume that the plaintiff will violate the criminal law and give performances during the ensuing year where the law forbids it. I do not think the contract should be voided because of the presence of this requirement in the contract. The show might travel and the defendants might perform in other communities and states where Sunday concerts are permissible and, therefore, the defendants would be obliged to perform as the contract reads they must.

"I am impressed with the good faith exhibited by the plaintiff when it was learned in Chicago that the defendants claimed they had not received notice. Its willingness to carry out the contract indicated a clear intention to exercise the option under the contract. The defendants, on the other hand, were endeavoring in all these negotiations, to obtain an increase in salary, and it is apparent they were trying to avoid the consequences of the right of the plaintiff to renew the contract. After hearing the evidence, I am more firmly convinced that the judgment here must be for the plaintiff."

Weekly Pay.

The Shuberts paid the Rathas only \$325 a week whereas the short time they worked for Florence Siegfeld atop the New Amsterdam Roof they drew \$500 weekly.

The plaintiff's witnesses, Arthur Hammerstein, Morris Galt, Arthur Hopkins and Oliver Morosco testified as to the uniqueness of the defendants' act. Witnesses for the defense consisted of two vaudeville acrobats and Henry Chesterfield, secretary of the N. V. A., who disagreed with the opposing witnesses as to the startling originality of the Rathas' routine, contending, in the case of the vaudeville acrobats, they and many others are doing the self same stunts featured by the Rathas in as good and even better fashion.

After an adjournment, J. J. Garrity, manager of the Shubert-Garrick, Chicago, who was wired for, testified Monday of last week as to several talks between J. J. Shubert and the defendants in the matter of the contract renewal.

The Rathas denied everything in the way of the one year's option on their services, charging they received no notice to that effect. The mailing clerk and Shubert's secretary were then called in to corroborate the plaintiff's testimony on that score.

NIGHTLY RENT JUMPS 300%

High Cost of Harmanus Hall Forces Opera Into Army.

Albany, N. Y., Sept. 29.—The move of the Ben Franklin opera company from Harmanus Hall for this season to the State Armory is explained by Mr. Franklin in an announcement issued to the local press.

Franklin says that when the Shuberts had the theatre he was charged \$550 nightly as rent; when the house passed to F. P. Proctor last season the nightly rental price was advanced to \$700 which he paid, but that this season Proctor has set the price at \$1,000 a night.

The first Franklin concert at the Armory will be Oct. 15, when Galt-Curt and her company will appear.

Mr. Franklin promotes attractions of this nature during the season at Albany, Troy and Schenectady.

Sibilla Corporation.

Anton Sibilla, Daniel R. Ferguson and Philip Smythe have formed a new corporation called Anton Sibilla, Inc., for the purpose of producing plays.

The initial production will be a revised version of an old play, called "Fountain."

may generalize times to present Ger.

163 West 50th St., New York

HARRY TIGHE and EDNA LEEDUM.

Songs and Talk.
18 Mins.; One.
Colonial.

Edna Leedum new partner to Harry Tighe. Previously the same position has been held by Blanche Smith Clifford, Alma Francis, Polly Prim and Sylvia Jones, but it is no time has Tighe had a comrade of the calibre of Miss Leedum. She was formerly the partner of Coral Mellette and at the time displayed flashes of comedy ability; she has since sharpened it up and right now is about as good a foil as Tighe has ever had. She can't sing, can't dance, but she sure is funny. Physically Miss Leedum is the opposite of the retentive Tighe and the contrast is the basis of much of the fun. Besides being slim, she is pretty, one of those easy to look at blondes, who seemingly possesses a tremendous sense of humor and carries a carload of that indefinable quality known as personality. Mr. Tighe opens the act with a comedy number about Rat hunting, follows it with an after about stumbling over levers in the great outdoors and then Miss Leedum arrives. From that point on there isn't the slightest doubt about the act. No one except an expert stenographer could relate just exactly what the two deliver as cross-fire to make the audience laugh. It is sufficient to say that the audience starts laughing when the pair start talking and is still laughing when they say good night. It is a treat to closing act for the latest company. Fred.

MAURICE DOWNEY and Co. (2).

Sketch.
17 Mins.; Full (special).
23d Street.

This is one of those little sketches that is directed at the small time without any view to the better time at any stage of the game. As a small time offering it will get by in the majority of the houses. It is an effort to tell, in a slight comedy-dramatic manner, the story of two vets of the Civil War, and the wife of one of them. At the opening the living room of a farm house is disclosed with the aged vet of the Confederacy army being teased about by his wife. He is her second husband. Along comes another veteran, this one is a G. A. R. Party years ago the two men "lit" against each other and their conversation discloses that the Mouth-ener was responsible for the wound that the Yank received. The Yank in reality is the first husband of the woman who believed him dead. There is an attempt at a pathetic ending with the story of the youngster that was born six months after his dad was killed and who died at the age of ten. This does not get the sketch over. There is an idea here and had it been directed into comedy channels there would be more of a chance for the act. For comedy it might have been a good idea to let the audience in on the Rip Van Winkle stuff earlier and then have the Yank, after seeing the manner in which the wife teases the ex-Johnny Reb, decide that he won't disclose his identity and remark that he is more than even with the enemy for having sold him. Laughs in what they want on the small time. Fred.

ORIENTAL REVUE (10).

26 Mins.; Full (Special).
23d Street.

This act is composed of ten ex-service men who were evidently members of one or more of the United Men's Entertainment Units. Of the ten members of the act seven offer female impersonations, four of them being in the chorus and the other three principals. There are three other boys who work straight. The act is presented by Louis McClellan and it has Harry Downing and Dave De Laune featured. The juvenile lead makes an announcement at the opening of the act to the effect that all of the men have seen service. This sounds like a plea for the act and it does make it possible for the small time audience who otherwise might be tempted to bid at the sight of seven boys in drag and six carrying staves the stage. There is an attempt at a plot in the act but it doesn't get very far. For the greater part the act is numbers and dances with a little comedy. There is a special set of dances for the turn and on a whole it is pretty good. As it stands it is a corking flash for small time, but it does not seem possible that big-time can find an important place for it. Fred.

KARYL NORMAN.

(Grease Fashion Plate).
Female Impersonator.
22 Mins.; One and Full Stage.
(Special).
Riverside.

Karyl Norman, as the Grease Fashion Plate is not only a new phenomenon, a complete replacement of wackiness and now special songs written by Cliff Henderson with a number in "one" with the orchestra, Norman goes to full stage, a beautiful yellow satin eye with a tatted effect. A number accompanies the rest of the numbers. A change from the first costume to a turquoise blue sequined creation to a silver sequined cape and hat to match is made for the second number. A Chinese character song with pretty Oriental role next, then a Spanish song and costume, followed by Norman's appearance in male garb (coveralls) for a vocal ditty. A vamp number with a black jettied gown for closing. The costumes must have cost a small fortune. Norman has improved wonderfully in delivery since first breaking into the big show. His soprano tones are soft and tuneful and do not disclose the slightest trace of falsetto. Norman headlines at the Riverside this week. He upheld the vaunted billing with a mile to spare, and can undoubtedly repeat the trick in any big time house in America. Closing the first half the act stopped the show. Aside from the attraction for women as a fashion show, Norman's turn makes good on the merits. It is a feature turn worthy of the name. Fred.

LA FRANCE and KENNEDY.

"The Party of the Second Part."
19 Mins.; One (Special Drop).
Colonial.

These two boys have a comedy talking frame-up that with a little smoothing out will certainly be a laughing hit for any bill. They impersonate a chocolate-colored prizefighter and his likewise dusky-horned manager. Of course the manager is the "smart guy" and the prizefighter is the "stupid" member of the team. The talk hinges on a fight that has just taken place, in which the battler has been beaten and a forthcoming match which is to take place the following evening. At one time in the act the "manager" indulges in a bit of stopping that is both neat and finished. Just now it seems that the boys are trying a little too hard for laughs and are not at ease in their work. This naturally will disappear with work, and then there isn't going to be anything of its particular kind that is going to hold them in for laughing purposes. At the Colonial on Monday night they managed to pull any number of laughs and were going strong at the finish. Fred.

JIM and BETTY MORGAN.

Songs and Music.
One.
5th Ave.

Jim and Betty Morgan are together again, better than ever. They were separated over the summer when Jimmy ran the orchestra at the Trouville. Long Beach at 150 weekly ask Harry Thomas (he knows). In the reformed turn, each of the Morgans equally contribute. Betty through her singing and Hawaiian guitar or whatever it is, playing at the finish, while Jimmy is jangling on a Rite. Opening Jimmy plays the piano afterwards that ranging violin of his that no one can do better with, while Betty gets over the numbers as they should be gotten over. Her song, "They Never Write in History About That," is a peach note. The turn is a commanding one for big time in the class of popular tunes, vocally and instrumentally, while both have personality with Jimmy's style his best vocal talent as long as he wants to practice with it on any stage. Fred.

BILLY, GENEVIEVE & WALTER CYCLES.

10 Mins.; Full Stage.
American Real.

This trio using their first names for billing is probably from the West. There isn't much to look for in the straight man and the girl, the woman Walter having the bulk of the act. The boy, Genevieve, is a series of surprises, that, from in a ball, "moo" and getting laughs. The last trick was the turning of a ball, which was a bit of a trick, but it was not very good. The other without a chair or ladder. He complained about the limited space on the road stage and I mentioned something about the act being all wrong Tuesday night. It held the house, however, and was well placed. Fred.

BOBBY O'NEILL and CO. (5).

"The Joker."
Female Impersonator.
17 Mins.; Three (Special).
Jefferson.

This is the Mr. O'Neill once with his Edwards in several of his cabaret revues, recallable, for one, as the featured member of the Hotel Martini show a couple seasons back. The program billing reads as above, but the announcer and lobby signs read "Four Queens and a Joker." Variety's files show a record of such titled act in 1911, also of revue type, although it is not likely both are the same. Herman Timberg is programmed author of this present turn and also understood to be its sponsor. One reason for offering to probably dissimilar to the 1911 product is that Mr. Timberg's hit song of his last year's \$2 flop production, "The Joker," is included in "The Joker." The number is titled something to the effect "Life is Just a Game of Cards," and is played up handily for a reminding score. The curtain rises on a pretty interior disclosing a quartet of panels with the Joker panel in the center and two Queen panels on either side of him. Mr. O'Neill as the Joker comes forth for an introductory ditty, following which the quartet of Queens emerge from behind their screens for an ensemble number. This leads up to the "Game of Cards" number and then to a series of solos, one girl doing a "Yama Yama" impersonation of Bessie McCoy that is intelligently and another impersonation herself with an Ann Robinson. O'Neill next set down one for a solo, and a Mexican colorful flash concluded with a card game, but wherein the heart of the Joker is at stake. All considered Mr. Timberg has supplied a punch of a revue to date. Some of his first and better are exceedingly clever, oftentimes serving of praise as being "ball-bast." The performing cast is excellent. Mr. O'Neill is a worthy leading juvenile and deserving of the featuring honors. The feminine quartet—Mabel Perry, Dorothy Godfrey, Fay Tams and Bessie Burs—make fine appearances and, furthermore, are no mean specialists either in talk, song or dance. Indeed a welcome flash for any show. Fred.

SAXTON and FARRELL.

"Lights" (Sketch).
15 Mins.; One (Special Drop).
10th Street.

Man and woman who have been doing the present bit for some months. When she enters the drop is all wrong and midway through a song the lights go out. The man as the electrician answers her calls for "lights," but the best he can do is haul out a bunch lamp. That with other stunts "tricks" the solo and leads to cross-fire chatter. During a costume change the man asks for music, announcing he'd sing a jazz number. "You're a Better Man Than I Am, Douglas Fairbanks," by Owen Moore. The house didn't "get" it, the number given was a ballad. At the finish the "electrician" declares himself into the act, first using a night gown for evening clothes and then looking very neat in a tux. The act hasn't a particular punch, but it is a change from the run of two acts and is amusing. In pop it should find a demand. Fred.

KELLY and WALTON.

Talk and Songs.
18 Mins.; One (Special Drop).
23d Street.

Man and woman. A well patented street drop showing child's restaurant with realistic entrance is carried. Man enters with small dog on a string. He attempts to go into restaurant but woman as waitress blocks his way, informing him no dogs are allowed. Routine of talk, consisting mostly of standardized gags and get-larks follows. Man makes a ballad next while woman changes to street dress. More cross-talk and get-larks closing with double comedy song. The team got some laughs on second. The routine can stand holding up. Fair small time. Fred.

MIZZAN TRUPE (6).

Arab Acrobatics.
6 Mins.; Full.
Colonial.

Found Arab acrobats team with six men. However, an important work to get a line on the act that would have been difficult to imagine had the turn billed the place on the bill originally allotted to it. Instead of closing the show it appeared second, and the applaus for the pyramidal formations and the whirled acrobatics was frequent. Fred.

ALBERTINA RASCH and Co. (3).

Classical Dancing.
20 Mins.; Full (special).
Colonial.

Mme. Albertina Rasch is assisted in her present offering by a trio of musicians, violin, cello and harp. Five solo dances with a musical interlude between four of them. Informant background for each dance. Scientifically the act is most effective and there are vaudeville audiences that will relish Mme. Rasch's efforts in the art of terpsichore. The Colonial audience Monday, however, did not seem to be one of these. Mme. Rasch was originally programmed for the third spot on the bill and appeared in that position at the matinee; at the evening position she closed the show. Her first number presented before a yellow hard drop showed some pretty toe work; her second was a Japanese fan dance, the third a dance of light. These three were evidently liked and applauded in a perfunctory manner. Then came her fourth, a sort of a mannikin dance evidently intended for comedy; the audience laughed, but not with her. This break detracted from her final number preceded by a storm and cloud effect, very pretty and very effective when the lighting effects are properly handled. This final dance is the only one in which there isn't any toe work and seemingly will be enjoyable when in proper shape. It looks new as though Mme. Rasch could eliminate at least one of the dances and give her musicians a lively toe commensurate during the acts instead of the three songs which they are now expending on the dance lay changes. Fred.

HAYDEN and ERELLA.

Songs, Talk and Music.
One.
5th Ave.

Tommy Hayden is an appealing act with a young woman who plays the violin. The two act together in a dance that isn't quite simple. The turn is not carried through to the principals, excepting at one time. Miss Erella plays an instrumental for Mr. Hayden. The latter opens with a ballad, then following which he does his last all right, somewhat changed about and now more humorous than previously. Something new in Hayden's work is an unusual imitation of George Hober, the English comedian singer. Tomorrow Night, also a story of the talk on a chair, often used over here by others but not before credited to Hayden. An Erella is unfamiliar to this side, there is no question as to the quality of the imitation and the songs themselves are enough. Mr. Hayden does both very well, especially the talk bit. If he believes Miss Erella is required in the turn, that is sufficient reason, but Mr. Hayden has enough material to do a straight single. Fred.

CAITS BROS. and BEATRICE DANCES.

Dances, Comedy and Songs.
12 Mins.; One.
Fifth Ave.

The Caits Brothers have added a woman billed as Beatrice to their act, changing the detail of their routine, of which the hard-shoe dancing of the brothers remains the "meat." The younger Caits, who has grown like a weed in the last two years and now is taller than his brother, enters from the audience with Beatrice. The business of lights out is filled in with dialog, the older brother taking the part to talk for not coming through the back stage door where "all hands enter." The last Caits then has a solo dance followed by Beatrice singing with a song, displaying a slender voice. During the number the older brother tries for comedy asides to the audience. The finish finds the brothers brooding, using the same finale routine. It is a question whether Beatrice puts the turn at all, which closed as a neat standard dance team. Fred.

MANHABSETT FOUR.

Songs.
12 Mins.; One.
American Real.

A new male quartet closing straight and working likewise. For the first two numbers these didn't seem to be any attempt at harmony, and the songs were flat. With their four numbers "Baby's Arms" something more in quartet singing form was obtained. One comedy number was employed, that being a version of "Coming Through the Rye," which was successfully given. The new four closed stronger than promised earlier. They dressed neatly and were liked, but did not start anything. Fred.

MARION EVANSEN and CO. (6).

"The Beautiful Lady" (Playlet).
16 Mins.; Full (Interior).
Harlem Opera House.

The novelty that this sketch can lay claim to is that its cast of three is composed solely of women, otherwise it seems a rather weak vaudeville offering. It isn't good enough for the big time and falls short of the small time mark because it lacks comedy. The offering plays like a page from "Snappy Stories" and undoubtedly is directed at the type of mind that eats up that sort of stuff under the illusion they are absorbing the details of a real slice of life. The scene is the apartment of a girl who with no visible income manages to pay the rent and the salary of a maid. A couple of telephone conversations indicate that there is a "John" in the woodpile. The maid opens the sketch with about two minutes of business without any lines, though, any lines that could be heard, for she does answer the telephone. Then the "beautiful lady" appears and catches the maid in the act of trying on a new hat that has just arrived from the "John." Later the "beautiful lady" in a telephone conversation with the "John" thanks him for the hat and intimates that she could use the hat to take the remains of a "hangover" out of her system. After this is all plotted we get to the real action of the piece, which is the writing of a letter. The "beautiful lady" has sent for a stenographer from one of the typewriter agencies and when the girl arrives she starts to dictate a letter to her mother, the stenographer it "on the machine." The idea is the "beautiful lady" wishes to give her parents back the item the stenographer is a close working relation to her and she is writing a letter to her mother, the stenographer it "on the machine." The idea is the "beautiful lady" wishes to give her parents back the item the stenographer is a close working relation to her and she is writing a letter to her mother, the stenographer it "on the machine." Fred.

LESTER and CHIVO.

Magic, Juggling, Wire Walking.
16 Mins.; Full Stage.
12th Street.

Lester opens with the "Net and Pigeon" trick, executing it cleverly, and following up with the "dog in the bag," giving it a new twist by extracting chickens, etc., therefrom. He pulls an undershirt from under the coat of a plant in the audience for comedy purposes. The woman assistant does a "bach" dance solo. Lester then mounts the slack wire for some ladder balancing and simultaneous juggling, followed by a ventriloquist stand where he balances a chair and table with the dummy seated on the latter. A "Wine and Water" trick is performed for the edification of the dummy. The girl acts as his assistant and makes three changes. It is an entertaining opening act and contains plenty of variety. Fred.

ROME AND CAUT.

Comedy, Talk, Songs and Dances.
14 Mins.; "One."
Royal.

These boys have been playing around the smaller houses and are right where they belong. One member is tall and angular, the other short and round. Their appearance makes for comedy and they capitalize it with comedy business and rough humor. The cross fire could stand brushing up as the talk has all been rehearsed. Both are good vocalists, especially the shorter one contributing the house with a comedy solo dance that accentuates his short legs. They closed a whirlwind hit at the Royal. Fred.

"LIFE" (6).

Sketch.
16 Mins.; Full Stage (Special Set).
Fifth Ave.

Last season Dorothy Shumaker had this act out under the billing of "Cat," which is the principal character in the underlying story. It tells of two private detective agency operations forming a phony killing in a dive in a house in a corner with who is on the edge of bankruptcy from the result of marital property. Miss Shumaker played part of a Southern woman in the first part when the killing occurs. The topic furnishes the disclosures about the detectives, coming as a surprise and then about saving the turn from the dramatic which proceeded. The act is probably set for three a day, and there it should sit well. Fred.

Good looking boys who can sing

Then began to the three-day leader in the Keith Barnburn and a management strives to keep it in the spot. Feeling that one or two of the new additions to the Keith program might be considered unimportant in a last effort was the idea to try for strong bills. For the first time some acts are being used instead of the customary seven.

Monday night was a tough one, and that given for the audience as well as the prize, for the combined audience made everything up. The house was capacity and a large gathering got a break,

Another Manager Who Believes In The Golden Rule

Dallas, Tex., Sept. 18.

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York City, N. Y.

Dear Sir:

Knowing that you are interested in matters of this kind, I would like to call your attention to the following:
While playing the Hippodrome Theatre, Dallas, Texas, week of September 12, 1920, I met with an accident, sustaining a painful scalp wound which necessitated calling a doctor and having several stitches put in same.

This accident caused me to lose five performances at the theatre.

Although this accident happened outside of the theatre, when Saturday night came and my salary envelope was sent around to me, much to my surprise I found my full week's salary inside with an additional thirty-five dollars money I had paid during the week to the doctor, also a letter thanking me for finishing the week out.

I want to state that Mr. Hal Norfleet, manager of the Hippodrome, Dallas, is the man responsible for this action, and I really don't know how to thank him for the marvelous treatment he has accorded me.

Incidents like this, Mr. Albee, help make show business a pleasure for the performer.

Permanent Address
913 Broad Street,
Meriden, Conn.

Very sincerely yours,

M. Alphonse Berg,
Manager, "Fashions de Vogue."

New York, Sept. 25, 1920.

Mr. Hal Norfleet
Manager, Hippodrome,
Dallas, Texas.

My dear Mr. Norfleet:

The enclosed is a copy of a letter that I received. Your conduct towards this artist was so splendid that I could not let it pass without a word of praise. The managers of the different circuits are doing wonderful work to create a better condition in vaudeville, but it is consideration like you have shown to this artist in time of stress that adds to the strength of our undertaking. It is men like you of kindly thought, who extend a helping hand when needed, who are going to be the salvation of vaudeville.

Please accept for the Vaudeville Managers' Protective Association, and all members thereof, through us their heartfelt thanks for your co-operation.

With sincere good wishes,

Cordially yours,

E. F. Albee.

LEGIT REVIEWS.

(Continued from Page 14.)

is that behind all our serious action sounds the kindly, mocking laughter of the master of the world. What Mr. Cohen meant to convey, however, was simple tragedy. What he intended was a two-act burlesque of old-fashioned melodrama. All the old tricks are there. They go out in the rain—but come in dry. Miss Moore appears without luggage, then comes down in a most modern tea gown that must have cost \$500. The costumes are of different times. The sheriff's aids are those who block your motoring in Jersey.

The night is stormy. The inn-keeper's son has come in frightened by a shadow in the woodshed. The hired girl comes down to kneel in his arms. The grate father enters to face the danger to forbid the banes and chase off a comic caricature of a hired man expertly declare a creature to be typical of the bourgeoisie. Father and son are heatedly discussing the matter when the vagabond enters and begins his prattling of the successive dramatic effect. When the woman arrives she tells them present she was on her way to the capital to tell her wrongs to the Governor, who promptly himself appears, with his family. Now this is a chance come. When the "useful wife" has retired down comes the "very charming daughter" and the staging of the

work action on the stage of the world begins.

It is about to develop dramatically when the woman returns to accuse the girl's name of having betrayed her. He dashes out into the night. Caught by the sheriff's men he is brought back, escapes again, once more returns. Over-drawn, drama escapes the vagabond, but in the end he is a part of it when the sheriff is revealed as a highwayman and is imprisoned by the governor. There follows the denouement. A stranger enters and for plausible reasons walks through much the same action that has made the principal character so mysterious. Finally this newcomer is revealed as the attendant searching the mad woman who thinks every man she meets has betrayed her.

There was another who escaped before my time," says the attendant. A harmless fellow who was crazy about the drama. On this note the vagabond makes his escape into the storm, crying, "what a wonderful night to be free." Who is that? asks the attendant. "Oh, just one of my helpers," says the innkeeper. He ended a strange play, a thing full of a lingering charm, now in getting into motion but alive with that quality that makes people talk.

Much of what success it had may properly be claimed for Arnold. He provided that first sensation on a star who steps onto the

(Continued on Page 14.)

BURLESQUE ROUTES

(Oct. 4-11.)

"All Iain Rover" 4 Haymarket Chicago 10-11 Grand Terre Ham 12-14 Park Indianapolis.
Around the Town" 4 Majestic Stanton 11-13 Armory Birmingham 14 Auburn 15-16 Inter Niagara Falls.
"Bathing Beauties" 4 Mount Morris New York 11 Gayety Brooklyn.
Beauty Haven" 4 Gayety Louisville 11 Empress Cincinnati.
Beauty Trust" 4 Columbia Spring-Field 11 Mount Morris.
Best Show in Town" 4 Empire Providence 11 Gayety Boston.
Big Reputation" 4 Star Toronto 11 Academy Buffalo.
Big Wonder Show" 4 Empire Newark 11 Casino Philadelphia.
Don Tom" 4 Gayety Rochester 11 12 Hixson Syracuse 13-14 Gayety Pitts.
Hustlers" 4 Majestic Jersey City 11 North Ambury 12 Plainfield 13 Stamford 14 16 Park Bridgeport.
Hustlers" 4 Gayety Omaha 11 Gayety Kansas City.
Hustlers" 4 Bellows 4-6 Cohen's Newburg 7-9 Cohen's Poughkeepsie 11 Howard Boston.
"Ladies Girls" 4 Empire Cleveland 11 Avenue Detroit.
Ladies Girls" 4 Gayety Brooklyn 11 Olympic New York.

"Flashlight of 1920" 4 Minor's Bronx New York 11 Casino Brooklyn.
Fishes of Day" 4 Empire Brooklyn 11 People Philadelphia.
Fishes of Pleasure" 4-5 Lyceum 20 June 11 Gayety Minneapolis.
Fishes of Pleasure" 4 Olympic Cincinnati 11 Columbia Chicago.
French Frolic" 1-4 Grand Terre Ham 12-14 Park Indianapolis 11 Gayety Louisville.
Gals de L'Air" 4 Gayety Kansas City 11 L. O.
Girls from Polina" 4-6 Armory Birmingham 7 Auburn 8-9 Inter Niagara Falls 11 Star Toronto.
Girls from Hapsburg" 4 Gayety Boston 11 Columbia New York.
Girls from Joyland" 4 Bijou Philadelphia 11 Majestic Stanton.
Girls of U. S. A." 4 Star and Garter Chicago 11 Gayety Detroit.
Golden Creek" 4 Harrig & Seamon's New York 11 Olympic Pittsburgh.
Grown-up Belles" 4 Academy Buffalo 11 Cadillac Detroit.
Hustling Harry" 4 Star Cleveland 11 Empire Toledo.
Hip Hip Hurrah" 4 North Ambury 11 Plainfield 6 Stamford 7-9 Park Bridgeport 11 Empire Providence.
Hits and Hits" 4 Casino Boston 11 Grand Hartford.
Hurry Hurry" 4 City Newark 10 Ralph Hartford 13-14 Grand Toronto.
Jazz Belles" 4 Standard 20 Louis 11 Century Kansas City.
Jingle Jangle" 4 Empire Albany 11 Casino Boston.

"Jollities of 1920" 4 People's Philadelphia 11 Palace Baltimore.
"Joy Riders" 4-6 New Bedford New Bedford 7-9 Academy Fall River 11 Worcester Worcester.
Kandy Kids" 4 Century Kansas City 11-12 Lyceum St. Joe.
Kelly Law" 4 Jacques Waterbury 11 Harrig & Seamon's New York.
Kewpie Dolls" 4 Howard Boston 11-13 New Bedford New Bedford 14-16 Academy Fall River.
Lad Lovers" 4 Highland Chicago 11 Standard 20 Louis.
Liberty Girls" 4 Gayety Pittsburgh 11-13 Park Youngstown 14-16 Grand Akron.
London Belles" 4 Casino Philadelphia 11 Minor's Bronx New York.
Mads of America" 4 Lyric Dayton 11 Olympic Cincinnati.
Marion Dore" 4-6 Park Youngstown 7-9 Grand Akron 11 Star Cleveland.
Milton Dollar Dolls" 4 Gayety Buffalo 11 Gayety Rochester.
Minch's Making" 4 Gayety Baltimore 11 Folly Washington.
Monte Carlo Girls" 4 Penn Circuit 11 Gayety Baltimore.
Naughty Naughty" 4 Gayety Milwaukee 11 Haymarket Chicago.
Paragon Girls" 4 Tremont Philadelphia 11 New Brooklyn.
Paragon Whirl" 4 Orpheum Paterson 11 Majestic Jersey City.
Pink a-Pink" 4 Columbia New York 11 Empire Brooklyn.
(Continued on page 22.)

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Jack George 3
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Casement
Jack & Mac
Grove Myers
Grove Leonard 4
Linn 4
J. Norcross
20 half
Norris & Webb
Tom Mason 4
Brown & Brown
(Two to Six)
ROXBOROUGH, ILL.
Harvey
J. & J. Miller
Jack George
Korn 20
20 half
Maat Hildner
Frank Brown & T
H. Thore (Three)
SPRINGFIELD, C.
Fairbanks
Burkhardt
Brown & Hoffman
I. Ward & Ray
Paul Becker
The Warehouse
20 half
Henderson & A

Barb & Marjorie
Dancers of Harmony
New Group Co.
Sanitaria Room

TERNS STEIN
Liberty
Waters & Bennett
Philippine

TOLINO
(Brazil)
C & H Paly
Beauty & M. Frank
Beauty & W. Frank
Beauty & W. Frank
Beauty & W. Frank
Beauty & W. Frank
Beauty & W. Frank

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Gaddy & Gaddy
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Hoy
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100

GRACE GORDON

with MAGIC GLASSES

THIS WEEK (SEPT. 27); PALACE, CHICAGO

BILLS NEXT WEEK.

(Continued from page 21)

PORTLAND, ORE. SAN DIEGO

Pastage
Mara Jane (to
Hobbs & North
Hobbs & North Co
Finger & Gray
"Little Cinderella")

BRUNA, CAN.

Pastage
(1-4)
(Same bill plays
Brynner, Bock-
ton, 7-9)
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

SALT LAKE

Pastage
Aeroplane Girls
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

Savoy
Alaska (to
Hobbs & North Co
Finger & Gray
"Sweet Swallow")

SAN FRANCISCO

Pastage
(Sunday opening)
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

SEATTLE

Pastage
Lamb's Menagerie
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

SPOKANE

Pastage
Lamb's Menagerie
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

YACHTING, N.C.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

VICTORIA, B. C.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

WINNIPEG

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

INTERSTATE CIRCUIT

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

DALLAS, TEX.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

FT. WORTH, TEX.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

FRANCIS KENDRY

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

GALVESTON, TEX.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

HOUSTON, TEX.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

MEMPHIS, TENN.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

NEW ORLEANS, LA.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

OKLAHOMA CITY, OK.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

PHOENIX, ARIZ.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

PORTLAND, ORE.

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

SALT LAKE CITY, UTAH

Pastage
Hobbs & North
Hobbs & North Co
Finger & Gray
"Sweet Swallow"

SEATTLE, WASH.

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Hobbs & North
Hobbs & North Co
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"Sweet Swallow"

SPOKANE, IDAHO

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PERFORMERS: For information with regard to time.

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Who has opened a New Theatrical Department, where I will be pleased to hear from all my friends. Many thanks for your kind cooperation in the past and trust I will be able to serve you as heretofore.

Very respectfully,

ALBERT L. JONAS

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STUDIO

MISHKIN
STUDIO

LOUIS McCLELLAN

Presents

"AN ORIENTAL FROLIC"

with

HARRY DOWNING (Star of "Every Sailor")

and

Ten Melody Monarchs in a Jazzy Revue

Including DALE DE LANE

Direction FRANK EVANS

Palace Theatre Building

HEADLINING KEITH'S RIVERSIDE, NEW YORK, THIS WEEK (Sept. 27), and all other Keith theatres that follow.

KARYL NORMAN

THE

CREOLE FASHION PLATE

Presents "A TENT OF MELODIES"

Music by CLIFF HESS. Staged by KARYL NORMAN. Gowns by MAHIEU. Scenery by AL. RENNEL.

Monday, Oct. 4, starting SECOND SENSATIONAL WEEK AT KEITH'S RIVERSIDE, NEW YORK

no excitement at all! Just a RIOT!

Her Mother Is A Better Pal Than Mary

WRITE for your professional COPY

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"DAZZLETEEN"

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Ten Melody Monarchs in a Jazzy Revue

Including **DALE DE LANE**

Direction **FRANK EVANS** Palace Theatre Building

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Dear Friends
Just in time with
these three
Electrifying Song Hits!!

FROM THE HOUSE OF DARDANELLA

The Ballad with the real Broadway Thrill

BROADWAY ROSE

Thrills Galore!!

It'll grip your audience to the finish
Every line a punch — Hop on to it now!

WAITN FOR ME

The "dixie" song with that real southern thrill!
by Maceo Pinkard writer of "Mammy O' Mine"
Oh! what a melody — Some fox-trot too!
The tune that'll follow you around!

— And Please remember that Fred Fisher's Ballad

YOU'RE THE ONLY GIRL THAT MADE ME CRY

still continues to be the most sensational melody

500 Extra versions — comedy — political

to suit acts of Every Description

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Jack McCoy
GEN'L. PROF. Mgr.

Hastily yours
Fred Fisher



A M E T A

THE PARISIENNE MIRROR DANCER

Only act of its kind with most gorgeous color effects. After an absence of four years, touring through Japan, China, South America and now again appearing for the Keith Vaudeville Exchange.

This week (Sept. 27), B. F. KEITH'S ROYAL THEATRE

Next week (Oct. 4), B. F. KEITH'S ALHAMBRA THEATRE

Direction H. B. MARINELLI

GAYETY — Hastings' "Rashie Daisie."

PARKWAY — "Homogeneous." Fannie Hurst's story on the screen is the attraction at this house and also the New theatre. The management of these houses is coming in for a lot of local criticism on the quality and age of the pictures shown, and also their policy of showing the same pictures at both houses, which are the only really good picture houses in the city.

FOLLY — Stock baroque.

The opening performance of "Too Late," scheduled for Monday afternoon at the New Lyceum, with a number of widely known Jewish actors in the cast, was postponed indefinitely owing to the illness of one of the members of the cast. No date for the opening has been given.

The Lyric, taken over last spring by a group of Baltimoreans and has undergone a complete renovation, opened Wednesday with "Rogues and

his Band. Advance sale heavy owing to importance of the occasion to local musical circles. Rogues has promised the management that the city hymn, "Baltimore, Our Baltimore," will be the leading number of the evening. It is the first time his band has played this selection.

The Herald, on East Baltimore street, is nearing completion and should be open within the next two weeks. This house when completed will be the largest moving picture house in the city.

BOSTON.

By LEN LISBEY.

ORPHEUM LOEW—Pictures and vaudeville.

BOSTON—Pictures and vaudeville.

HIJOU—Pictures.

BOWDOEN—Pictures and vaudeville.

ST. JAMES—Vaudeville and pictures.

SCULLAY OLYMPIA—Pictures and vaudeville.

GORDON'S OLYMPIA—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE—Pictures and vaudeville.

MODERN, BRACON, CODMAN

SQUARE, STRAND, EXETER

STREET, COLUMBIA, LANCASTER,

WALDORF, GLOBE, PENWAY—Pictures.

PARK—Pictures.

REUBERT—The fourth week of

"East is West," with Ray Hamner

and the first company

MAJESTIC—Second week of

"Way Down East," which is getting

over big.

WILBUR—"Irene" still going big.

observing the 50th anniversary in

the city this week.

HOLLIS—Second and last week

of the "Master of Ballantyne."

COLONIAL—The fourth week of

"Hitchy-Koo" to big business.

PLYMOUTH—The second week

of Barney Bernard in "His Honor,

Alb. Parash."

TREMONT—Opening of "The

Girl in the Spotlight" to a capacity

house which took very kindly to the

performance.

PARK SQUARE—Second week

of "The Broken Wing," which has

got over very well.

GLORIE—Opening of "The Cove

Girl," with Grace Valentine, with

the newly opened house putting out

the same first class shows that for-

mer opened the seasons with at

this house.

BOSTON OPERA HOUSE—The

last week of "White New York

steep," the film with "Flamingo"

called in for the coming week and

being advertised widely already.

COMET—The third week of

"Major Barbara" by the Henry

Janett Players.

GAYETY—The "Step Lively

Girls" in baroque.

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serious
and smart
melody*

*No orchestra
or band books
complete
without it!!!*

PLAYED WITH EQUAL EFFECT
AS A FOR-TROT FOR
DANCING
AND AS AN INTERMEZZO
FOR THEATRE AND
CONCERT PROGRAMS

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FRANK H. GREY
ALSO PUBLISHED AS
A SONG WITH LYRIC
BERNARD HANBLIN

SINCE FIRST HIT BY TAYLOR
WHEREVER PLAYED

RIO GRANDE

THE MUSIC WITH THE
COMEDY, FIRST BY
HARRY OLSEN
COMPOSER OF "MOANA"

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a Song with Lyric
ARTHUR PENN

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E. HOLMES
14 West Street, Boston, Mass.
JACK CHAPMAN
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ED. EDWARDS
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AL. DROST
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JAMES MADISON

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Winter season on September 20th.

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1926 E. 10th, INDIANAPOLIS, Ind.
P. M. I. write for time, names and
"acts."

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Just
Out

The
Irresistible
Fox Trot

FOLLOW THE LUCKY HOUSE!

HARRY VON TILZER

WHEN THE HARVEST MOON IS SHINING

THAT OLD IRISH MOTHER OF MINE

WHERE the SWEET DADDIES GROW

WHEN MY BABY SMILES AT ME

I'VE GOT THE A.B.C.D. BLUES

CAROLINA SUNSHINE

SILVER WATER

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Have a little fruit delivered to your home or your friends—take it to your week-end outing

To whom it may concern

REGARDING THE MUSIC OF

"WAY DOWN EAST"

D. W. GRIFFITH'S GREATEST SUCCESS

I composed all of the original music and made all of the orchestral scores of same with the exception of one melody of 16 measures supplied by LOUIS SILVERS.

(Signed)

WM. FREDERICK PETERS

composer of

ENGLEWOOD, N. J.

"THE MAYOR OF TOKIO," for Richard Cotto
 "THE PURPLE ROAD," with Fred De Gress
 "IOLE," with Robert W. Chambers
 "THE PASSING SHOW OF 1915," for J. J. Shubert
 "FLYING COLOURS," the London Hippodrome, England, for Albert de Courville
 "THE BLUE FLAME," starring Theda Bara
 "FIRES OF SPRING," with Robt. McLaughlin
 "THE PEARL OF GREAT PRICE," with Robt. McLaughlin
 "THE LIGHT OF THE WORLD," for Comstock & God

CASINO—The "Puck-a-Boo" burlesque company.
 HOWARD—The Joy Riders burlesque company.
 TREMONT TEMPLE—"Go and Get It," a film.
 ARLINGTON—Last week of Pablo, the Agent.

One unusual thing theatrically, is the fact that "Mrs. Jemima Thompson," which played at the Plymouth, one of the first class

Shubert houses here recently, is playing this week in stock at the Summerville theater, a suburb. It surely does not do the Plymouth any good.

BUFFALO.

By Sidney Burton.

MAJESTIC—"Self Defense" Unknown quantity here. Holding its own.
 SHUBERT TECK—"Beyond the Horizon."

Drawing strongly on the uplift and high-brow clubs.

SHEAR—Vaudeville.

SHEAR'S HIPP—Picture. Bennett's "Married Life," Tom Mita.

"The Untamed."

SHEAR'S CRITERION—Film "Honor." Holding up strong.

Making strong play for Yiddish patronage.

GAYETY—"Blue Tons" with John Barry and George Douglas.

ACADEMY—"Fame Fuses."

OLYMPIC—Popular vaudeville.

"The Freshman," Col. George Doo, Zetto and Bowen, Collins and Dunbar, Goldberg and Wayne.

LYRIC—Picture, "Folly's Trail."

Vaudeville, Tom Nawa Co., May and May, Hammers, Richmond, Harold's Dogs.

EMPIRE—Picture, "Who Played and Paid."

Vaudeville, "Lucky Buffalo," "The New Devil," Austin and Ryan.

STRAND—Film, "One Hour Before Dawn."

PALACE—Film, "Boat of Youth."

Chesler, Pa. reports the prize carnival-show story of the season.

During the showing of a carnival company there recently, a number of the townsfolk were scandalized by the behavior of one of the "dancing girls" who stopped at the local hotel.

Complaint was made to the authorities and the dancer was arrested late at night lurching with several local women in "bed room."

Officers Burns and Ward dragged the offenders off to Judge Maitland's home where they were given a hearing and the dancer ordered to leave town. At that, the prisoner pulled off "her" wig and alleged vociferously that "she" was an honest-to-goodness man. The judge was finally convinced and the prisoner discharged. Now the boys are trying to explain.

The R. R. O. sign has been up at the Gayety practically every performance this week. The house is back on the map again. Since the opening, the takings have soared to the house's record mark.

While building operations on Loew's and Shea's Metropolitan are at a standstill, the buildings on the site of the new Olympic at Washington and Broadway are being speedily raised. Loew's has suspended operations until the completion of the new Household Furniture Company's warehouse makes it possible to vacate the present building on the theatre site. Shea's Metropolitan is idle with no immediate prospect of beginning operations. At present the Olympic appears to be in the lead, although it seems probable that Loew's will nose out the other contender for the first opening laurels.

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Curtis, Luthers Musical Company, and pictures.

LOEW'S LIBERTY—Pop vaudeville.

MILES—"Putting It Over," Cassin-Kirk Trio, Violet Goulet, Betty Frederick and company, Sterling and Margaret, and pictures.

GRAND—Harry Girard and company, "Girls of the Altitude," Wells and Russ, Olga Dee, Unipus Troupe, and pictures.

EMPIRE—"The Tempters."

STAR—Mollie Williams' Show.

NUCLID—"Something to Think About."

METROPOLITAN AND STRAND—Film, "What Women Love."

STILLMAN—"A Village Smith."

KNICKERBOCKER AND ORPHEUM—"Hop Thief."

MALL AND ALHAMBRA—"Little Miss Rebellion."

STANDARD—"The Secret Gift."

GAIKTY—"The Unknown Ranger."

Hoffman's Palace, one of the new houses under construction, announced to open this month.

Phil Isaacs, manager of the

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THE FINEST AND MOST COMPLETE LINE OF

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KETH'S—Vaudeville.

PRINCILLA—Ormosse Corbin, Henderson and Holliday, Bobby Harris and company, Hawn and

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This has been due entirely to the extraordinary rush of

PRODUCTION CONTRACTS

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This work is being completed by night and day application, augmented staffs of designers and seamstresses, and MAYBELLE hopes to again be able to give her undivided personal attention to the notables and stars of vaudeville and the other branches of foremost stage endeavors, and to provide facilities for prompt as well as artistic service, as she has already had the pleasure this year of doing for:

SOPHIE TUCKER
FLOSSIE SEELEY
CATHERINE CRAWFORD
LESLIE HARCOURT
NABIE ROGERS
RAE SAMUELS
GLADYS CLARK
JANE BARBOUR
ESTHER WALKER
KITTY HART
JEANNE GIBSON

DOROTHY PHILLIPS
CECIL FOSTER
PATRICIA
BEE CURTIS
JOHN HEATHER
EDITH CLIFFORD
NAN HALPERIN
DE WOLF GIRLS
EMMA CARUS
MARY CRANSTON
EMMA BUNTING
MORETTE SISTERS

YVETTE
SYLVIA DE FRANKIE
FLO JACOBSON
JEAN TYNES
FRIEDA LEONARD
ETHEL ARNOLD
DOLLY WILSON
MAMIE HOLLAND
RITA GOULD
RUTH ROYE
HELEN FORD
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(OPPOSITE COURT THEATRE)

Empire, is planning the publication of a house organ to be named "The Empire Tattler" to be issued weekly. At each performance pencils and

paper are distributed to the audience, and patrons are asked to jot down news or personal items or anything of an interesting character, and space will be found for these in the publication.

Chicago last week getting new ideas for the proposed Capitol building, to cost over a million dollars, work on which will start next May.

The Waco Company, which will build an amusement house at Waco Lake, Ind., has been incorporated with \$10,000 capital.

The Greenwich Village Police did not draw as well at the Mural last week as might have been expected in view of the fact that the city was entertaining a record-breaking crowd at the G. A. R. national encampment and the opposition house was dark four days. The weather was unaccountably warm all week and the managers have been juggling booking dates in front of the public until it doesn't know where it is.

"Apple Blossoms" was to open at English's Oct. 4 and Al Johnson in "Striped" at the Mural on the same date and it is presumed that many were waiting for these old-

A BIG HIT AT THE HIP
AT LIBERTY
for Vaudeville in May, 1921

BOB PENDER

late clown at the Drury Lane, London, featuring his
WORLD RENOWNED TROUPE OF GIANTS

In "Good Times" under the management of Charles Dillingham at the Hippodrome, New York City. Vaudeville turn entitled

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With eight men, one woman, including the Giants. Unique and original comedy.

Bob Pender can furnish animal impersonators or troupes for Revues, Burlesques, Spectacles or Moving Pictures.

Graffe on Riffs, Ruff on Riffs, Cat Horse, Elephant, Gnome, Dog, Monkey, Lion, etc., all played by seasoned and capable performers.

Bob Pender leaves for England to produce European troupes for Xmas pantomimes at Theatre Royal Drury Lane, London, Theatre Royal Birmingham, and Palace, Manchester (Wylie & Tate).

Notice - There is but one original Bob Pender known to the show business. He is now with his troupe at the New York Hippodrome. Anyone theatrically employing the name of Pender other than the original is doing so without authority.

Address all communications to

MAXIM P. LOWE, Personal Representative
140 West 42d Street, New York City

(Street 1921)

DETROIT.

By Jacob Smith.

Al Johnson's new song "Avalon" was a hit with "Rialto" all last week. Johnson played golf every day and was never in better working condition. The show did capacity all week at \$3.50 top.

"Bird of Paradise" with Florence Rockwell, at Garrick. May remain over.

"Always You" at Shubert. Detroit.

Ethel Barrymore in "The Law" at the New Detroit. Next "The Law."

"Take It from Me" Shubert. next week.

The Michigan Exhibitors Association expects at least 200 exhibitors at convention called for Lansing Oct. 5 and 6.

Julius Levy, former Universal salesman, has been promoted to manager of the Universal branch in Washington.

E. F. Polman has opened a Detroit office in the Film Building as general sales manager of the Michigan Exhibition, Inc.

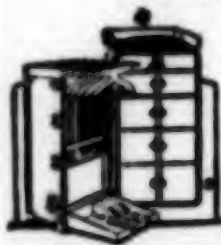
George Truett, general manager of the Muey Entertainment, was in

H. R. Gallup, general manager of the Deft Theatre, Inc., Marquette, passed through Detroit last week. The new Deft, seating 1,100, will open Dec. 1.

TRUNK ALL MAKES SALE

All forms of traveling trunks for the professional - some are brand new - others are high grade manufactured compass, and some are mighty shagwags. No matter which you select our guarantee of absolute satisfaction goes with every purchase. Among the exciting sale are included the following:

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SAN FRANCISCOBert and John, both have been
married.From last number of the In-
dependents office of Bert and John
Fuller, is visiting the home office in
New York, leaving Assistant J.
Smith at the helm.**KANSAS CITY**

By WILL R. HUGHES.

PHILIPET—The Little Whop-

per.

GRAND—The Menace Grand

Opera Co.

EMPHATIC—Musical Book Co. in

The Grange.

AMALGAMATED**VAUDEVILLE
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1441 Broadway, New York

Now Booking 12 Consecutive Weeks

Four weeks in Philadelphia without carfare—
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100 APOLO BUILDING, PITTSBURGH—HOWARD ROSE, Manager.

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Best Show

CLOTH—Jack Lait's "Oh, What

a Day" William Morris Hago

Time and Tide. Hago and

Trove.

NEW ROYAL—The Nostalgic

Miss Lait.

NEWMAN—Hail on Hail

NEW TWELFTH STREET—

Foul for Beach.

LIBERTY—Yes or No.

Lee Cohen, of the Consolidated

Amusement Co. left Sunday for a

trip through Oklahoma and Texas

to look over acts and take playing

his company's time.

Although the Moss Garden pic-

ture of "There" was made more

than three years ago, it was never

presented here until this week when
it was the bill at the Doric. It was
withheld from Kansas City on ac-
count of the objections of the Cen-
sor Board to the daring costumes.The Kuhn-Chaguet Jazz Or-
chestra has returned from New
York, where it made records for
the phonograph companies. The
management of the orchestra an-
nounces that the organization willgo to New York four times a year
to fulfill its contracts with the talk-
ing machine concerns.The Overland Amusement Co.,
which is operating the Liberty, one
of the big downtown picture houses,
has just taken over the Doric under
a 25-year lease.Harry Woolf, who has been man-
aging the "Tivoli Winners" for the
Consolidated Amusement Co., has
been called to this city and placed
in charge of the "tab" department
for the company.Dubinsky Brothers have taken a
lease on the old Giltz Theatre and
have opened it with musical stock.**HYGRADE**
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The company is headed by "Fritz"
Hoyman.Joseph H. Gluck, who recently ar-
rived from New York to assume the
position of resident manager of the
Shubert theatre, is making a host
of friends in this city.Mildred Cox, of this city, who
bears a startling resemblance to
Marguerite Clark, whom she im-
personated recently at a "movie"
hall, has been signed by the Pa-
ramount Players-Lasky Corporation to
appear in a number of cities with
Gramercy pictures, of Miss Clark.Helen Smith, who has the distinc-
tion of being the only feminineThe world's largest
manufacturers of the-
atrical footwearWe Fit Entire Companies
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1500 Broadway at 40th St. Sixth and Seventh Sts.press agent in Kansas City, is tak-
ing after the publicity for the show
last this season.Jack Lait is well represented at
the vaudeville houses here this
week. His sketch, "Visions of 1910,"
with Perry Brown and Willie
Hendwin, is featured at the Or-
pheum, while "Oh, What a Day,"
with a cast of six, is the headliner
at the Globe.J. W. Holmes, who has been man-
aging the Globe for several months,
has taken charge of the Auditorium
and will try to revive interest in the**BEAUMONT
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LOS ANGELES

old stock house. His opening attraction is a company of Yiddish players headed by Mr. and Mrs. Levenstein and Mr. and Mrs. Josephson, which will give up "Her First Love" and "A Woman's Revenge."

Leven's company will celebrate its first anniversary week Oct. 2. The past year, under the management of Manager Fred G. White, has been a prosperous one.

The Hi Jinks Musical Comedy Co. is now in its eighth consecutive week at the Hippodrome theatre. Al and Lane Hodge head the company.

The management of the Hippodrome where the picture, "Humoresque" has been the attraction for the past three weeks, announces that more than 50,000 paid admissions were received during the run.

NEW ORLEANS.

By O. M. Samuels.

TULANE—"Hitchy Koo"
LYRIC—Charles Bennett's Old Cored Carnival
STRAND—Douglas Fairbanks in "The Mollycoddle"
LIGHTS—Mary Pickford in "Buda"

Sells-Plato Circus here 2-3
The Tulane opened Sunday with practically the same house staff as last season. "Hitchy Koo" was the initial attraction. Col. Tom Campbell, dean of Southern theatrical managers, is once again in charge of the Tulane.

Due to a severe storm, the Palace bill the last half arrived late for the first performance, and it was necessary for Manager McCoy to press into service several acts at the Orpheum.

Archie Lloyd is reported leaving Lee Frost, after a connection of seven years.

John Cruise, assistant manager of the Orpheum, will marry one of the young women employed at the Palace Oct. 14.

Howard Gale has hit the trail after a lapse of several years, being ahead of Selwyn's "Nightie Night."

The local stage hands' union ruled that Pantages must employ six men, notwithstanding the Palace and Crescent have but five. The union states a theatre must have a stage hand for each act it plays. Pantages has taken up the matter with the international president.

"Tiger Rose" is understood for the Tulane next week. It will be followed by Mrs. Pike in "Man Nelly of N. Orleans." Mrs. Pike is from New Orleans.

PITTSBURGH.

By COLEMAN HARRISON.

Guy Bates Post in "The Maquodder" return in drawing heavily at the Pitt. He played the Alvin on his other visit here four years ago. Alexander Carr in "The Dreamer" next.

William Black's Revue opened at the Alvin Monday night to fair attendance, with prospects for a good week, as it is the only music girl.

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show in town this week. "Listen Lester" third time next.

"Humoresque" turned away crowds at both the Liberty and Blackstone.

"Mandal" with June Walker and Charles Cherry, is drawing well at the Alvin. "Peculiarly to Broadway" is the underdog.

Con Little, for several years treasurer of the Alvin theatre here, is manager of Madge Kennedy's show "Cornered," which is due here at a later date.

Dave Brown, formerly head of orchestra under the name of Brown Brothers of Philadelphia, has opened an office here to take a fling at the dance contracting game. He will still maintain offices in Philadelphia and Charlotte, N. C.

SYRACUSE, N. Y.

By Chester B. Bahr.

EMPIRE—First half, "Monster in the House." Last half, "Turn to the Right."

WINTING—First half, "Hearts of Erin." Irish comedy drama, not so very different from the rest, but possessing enough material to find favor with any audience. Walter Scanlan's tenor is all that can be desired. This young Irish singer holds fair to step into the boots of the Irish singing stars of other days last half, "Daddy Dimples," with Marilyn Arbuckle.

R. P. KNITH—Vanderbilt. BASTIAN—First half, "Al Reever Show." Which would be a mighty fair burlesque if Al and his troupe were eliminated. A chorus this year is above the average, and Al himself is a welcome addition to the Reever comedy stock. Last half, "Uncle Tom's Cabin."

TEMPLE—Vanderbilt. STRAND—First half 8th. "One Hour Before Dawn."

BECK—First half, "Crooked Streets."

CREWENT—Film, "Why Change Your Wife?"

While Fred Hiddle, 32, proprietor of one of the show concessions of the Island Brothers' Shows, was sleeping in his tent at Watertown last week, some one entered the tent and removed \$115 from the safe box in Hiddle's trunk. One of the employees of Hiddle, who was with him last fall for three years, is reported missing.

Pat Morgan, former manager of the Theatreum here, has removed to Manchester, N. H., where he will manage a boxing club.

Whether the Empire is to remain in the hands of M. E. Wolf of Rochester, the present manager, after March 1, 1930, or whether a new theatre is to be built on the Lester property in N. Warren street, or elsewhere, to take care of the legitimate attractions, is a question which is being discussed among people interested in the theatre here. The issue on which Wolf holds the Empire will expire March 15 next, and it is understood the Empire Realty Co., the owner of the theatre, is unwilling to renew it at the present rate of \$15,000 a year. It is stated that no large advance is to be asked the management is unwilling to consider it.

There is a clause in the contract between the Empire company and Wolf, it is said by attorneys acquainted with the situation, which provides for arbitration in the event of the parties concerned not being able to agree upon outside terms, when the time for the renewal of the lease arrives.

A. J. Richter is expected here to discuss the subject of the lease with the owners and lease and to make

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WASHINGTON, D. C.

By Hardee Meakin

KNITH—Vanderbilt. NATIONAL—Tyler's production of "Clarence" with Alfred Lust drawing good in spite of the evident slump in theatrical attendance.

POLLY—First showing of Oliver Marocco's "Mom," by Rachel Barton Butler, author of "Mamma's Affairs." It is reviewed elsewhere in this issue.

SHUBERT-BELASCO—Eleanor Farmer featured in "Flower," is attracting business with the "No five hat" sign prominently displayed.

SHUBERT-GARRICK—First performance of the Walter Haas production, "The Open Book" with Evelyn Nesbit starred. Reviewed elsewhere in this issue.

CHURCH—Fashion Revue of 1930. Fred Whittier and Co., Lloyd and Marc "Chap and a Mail," Bob Milligan, Mark and Dean Inverness.

STRAND—Mercedes, Nantona, Freeman and Lewis, "Playmates," Wells, Virginia and Wells, Arnold and Michel, Rice and Elmer. GATRY—Liberty Girls.

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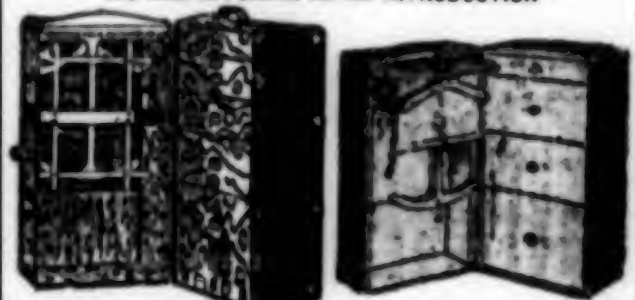
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POLLY—"Parison Flirt." LOEW'S PALACE—Film, "The Love Flower." LOEW'S COLUMBIA—"The Night to Love" for an extended run. MOORE'S HALL—"Sweet Lady-Lover." GRANDALL'S METROPOLITAN—"Married Life."

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STRAND.

A pretty good show. Sharpens up a little in the form of a live news picture and with a little of the solely "beauty" stuff subtracted it would have been better. As it stands it makes a spectator restless at times. A past scenic called "The Cloud" followed the pictorial and gave some after lovely scene, but the act itself is too much same. Mary Mitchell soprano, sang a solo accompaniment toward the last and won appreciation. An orchestral selection consisted of music from Puccini's "Girl of the Golden West" with a tableau and went only fairly. The feature was "Nomads of the North" and is reviewed elsewhere. At the Strand an attempt was made to heighten its effectiveness by insulating from the orchestra the howling of wolves and a dog's barking but the attempt brought smiles at a time moment. Observation leads to the conclusion that such stuff rarely goes. Pictures appeal through the eye. In as far as a musical accompaniment is successful it is so because it tells the other senses and gives the eye more plus. Remembering any one that it is a picture by trying to heighten the illusion through appealing to the ear has the opposite effect. It breaks the illusion. It reveals that after all you are only watching a picture. "Dreaming Alone in the Twilight" sung by the Strand Star Quartet got a great hand. The comedy was a movement called "Dynamite" with Lloyd Hamilton featured and particularly toward the last registered some very funny stuff.

RIVOLI.

"Held by the Enemy," with an All Star cast, is the feature offering of the bill at the Rivoli. At the early afternoon show on Sunday it did not seem to possess particularly strong drawing power. The house was far from capacity to four o'clock when time for the second show arrived. At that time the new feature were entertained. A news weekly and a Chester comedy were the other film offerings of the program. An innovation in the showing of the feature was observed when the title to the picture was flashed and then a leader running into a dance number. The feature was stopped and dainty Vera Myers and Paul Conrad performed a gavotte clad in costume of the ante-bellum period. Vera Myers appeared to distinct advantage in this number and her dancing was exceptional. The number fitted admirably into the atmosphere of the screen production. The overture was the "Whispering Rhapody" and a mixed quartet offered "In Crissoline Time" after the feature. The comedy was one of the Chester series entitled "The Big Show," a combination of kiddie and animal with the Chester clump the featured member. It got laughs.

RIALTO.

It looks as though the Chaplin revival at the Rialto this week was responsible for the business pulled at the late afternoon show on Sunday. At least that much is arrived at through harkening to the questions asked by patrons from the ushers. The inquiries regarding Chaplin had two to one on the feature. The latter was "The Jailbird" in which Douglas MacLean is starred with Dora May featured. The distinction in this case is rather a doubtful one. MacLean is not strong enough as a star and the splitting of the billing has lost the strength that the two possessed as co-stars. "The Cure," one of the old Mutual Chaplins, is the revival presented. It was a laugh from start to finish and seems to have been one of the best of that series. The news weekly leading off with a travesty of Rio Janeiro was the other screen entertainment provided. Musically the bill held "Il Guarany" as the overture, the Russian song singers, numbering nine in Russian costume and "The Swan" played on the French Horn by Arthur Gurnea.

CAPITOL.

The latest at this big theater this week lacks comedy. At least of a sufficiently forceful and satisfying nature. True, there was the Hy Mayer travesty which much to City life in America but it was scarcely enough. Following such a dramatic feature as "Madame X" something of a really humorous nature should have been forthcoming. As for the feature of the program, it is its usually neat and arrangement intelligently laid out and ever interesting. "I Pagliacci" the overture was followed by Capitol News which included also Will Rogers "Billiee Dugard" a capital comedy presented the Danse Espagnole in No. 1, followed by a colorful picture, "In Maritima Land" which proved an entertaining number, with its marimba accompaniment and native dance interpretation. Preceding the Pauline Frederick feature was the big parate number,

Misere from "Il Trevisore," rendered by Rudolph Francher and Lillian Hillman, assisted by a quartet. A ballet number, the Russian Mazurka, performed by Mlle. Tamara and Alexander Dumas, completed the program.

HERITAGE.

The billing reads "William L. Russell presents Matty Houston in Willard Mack's greatest story, Heritage." The distributor remains unnamed. It is just as well. "Heritage" is quite, although the best star is a clever youngster. He is the picture's only center. It is enough to indicate the quality of the story to relate that it deals with a wolf who learns the player's art under the tutelage of a broken-down actor of the old school after the pair adopt each other for companionship in misery.

A spoiled child actor falls ill on the night of a great production and the wolf forces his way to the manager, begging that he be allowed a chance to show he is capable of taking the sick prodigy's place. To prove his ability to play the part he gives a demonstration of his genius, looking for the trial—what do you suppose?

The delirious tremors scene from "Zola's Dream" no less. After that the audience was off to it in spite of his youthful cleverness. That detail was only one of many credits. The long arm of coincidence is used in the picture to an absurd degree. After the play's premiere the manager and his wife adopt the boy wonder to develop his heritage of genius, and then find out that he is their own son, kidnapped years and years before and long given up as lost. The author had to nearly kill the kidnapper in order to bring about this disclosure in a deathbed confession.

The story runs out and ends 100 feet before the projection of "The End" on the screen, but they had to tack on a lot of footage with snappy sentiment about the old actor being cared for the rest of his life, which might safely have been presumed. The whole affair is cheaply and badly done. The titles are bold and obvious. Even the costumes are shabby. The wealthy theatrical manager's wife appears in an imitation fur neckpiece that a sweatshop wage slave would pass up.

HELD BY THE ENEMY.

Robert Hays, Agnes Ayres, Harry Mayberry, Wanda Hawley, Jack Hest, and Lewis Stone are the stars of "Held by the Enemy," which served that actor so long as a starring vehicle. The presentation of the piece at this time brings to mind the thought that it will undoubtedly be a couple of generations hence before the best stage literature based on the World War will be forthcoming.

The pictureization of "Held by the Enemy" provides all the thrills the stage presentation held with a few more. There is very little big battle stuff but what is shown is most admirably done. Health Marie Dig furnished the screen version and the direction was in the hands of Donald Crisp. Lewis Stone gave a corking performance of Capt. Gordon Hays of the Confederate Army, while Jack Hest was the Yankee Colonel. The heavy, Robert Cain, was all that could be asked and Walter Hays lent a comedy touch as the artist for Lewis.

Agnes Ayres was the heroine and gave a performance that was truly great. She looked wonderfully well and carried the role to perfection. Wanda Hawley played her sister, and worked square. Hays, without having very much to do, but what there was to be done was well done.

Of the minor stars, Josephine Crowell stood out as the mother while Fred H. Allen made an imposing General.

Just what chance a Civil War picture has at this time when we are mostly out of a general and longer war is a question. However, the picture is fairly good as a production.

MADAME X.

Pauline Frederick, the star of "Madame X," is a really beautiful actress. As for the feature of the program, it is its usually neat and arrangement intelligently laid out and ever interesting. "I Pagliacci" the overture was followed by Capitol News which included also Will Rogers "Billiee Dugard" a capital comedy presented the Danse Espagnole in No. 1, followed by a colorful picture, "In Maritima Land" which proved an entertaining number, with its marimba accompaniment and native dance interpretation. Preceding the Pauline Frederick feature was the big parate number,

reception. The picture is excellent as a feature and all that, but one cannot help feeling the result might have been even more satisfying.

One will grant "Madame X" isn't an easy play to film. The big courtroom scene with the young barrister pleading for the defendant—who unknown to him is really his mother, held on the charge of murder—is indirectly dramatic at best as far as "action" is concerned. In the play it was the part of the personator to compel attention. Even such emotional adept as Pauline Frederick, who is starred, cannot sit in the prisoner's box through many minutes of footage and writhes and convulses the features convincingly enough to supersede that concrete something so essential to picture success, and so absolutely necessary to sustain interest—"action." Where a better job might have been done is in this courtroom scene where something virile, actual visualization (by means of flashback) could have been interposed to relieve the monotony of the youthful attorney's verbal plea. Frankly, any patron viewing that scene cold bloodedly, minus the natural sympathy for the star, will find little convincing reason there to free a woman who was seen by many to have murdered a paramour on what appeared to be slight provocation. Her statement that she killed "to save somebody she loved from disgrace" was not borne out by weighty evidence as to the identity of this personage and while the audience is advised as to this, the judge and jury are not apprised as far as the audience can gather.

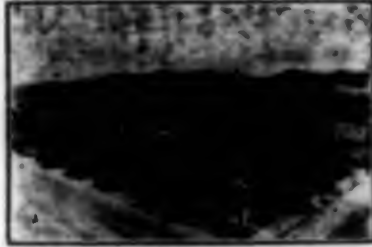
But at that, what average audience is so starting as all this. They take things at face value. Miss Frederick is the star. Her

former years, looked sufficiently recovered to suggest the possibility of having started his wife on the road to ruin because of a misunderstanding. Chasen Ferguson, as their son, grown-up and a practicing attorney, was rather youthful for such part, but capable. His might have been a sub-star part as far as the trial scene is concerned if it had been played up majestically enough. Sidney Ainsworth did his Laroque, a polished underworldman, convincingly. For the rest Willard Louis as M. Merival, blackmailer, looked calmly suave and self-entitled enough to have been a villain despite his pretty build, twinkling eye and mouster, and in a decided relief from the usual stock and slender collection of villains. What distinguishes Mr. Louis is that not so long ago (if memory is not playing tricks) he was performing in comedy effusions of exceedingly light texture.

The balance of the support is high grade and capable. In the support William Courtleigh, as the star's husband of

former years, looked sufficiently recovered to suggest the possibility of having started his wife on the road to ruin because of a misunderstanding. Chasen Ferguson, as their son, grown-up and a practicing attorney, was rather youthful for such part, but capable. His might have been a sub-star part as far as the trial scene is concerned if it had been played up majestically enough. Sidney Ainsworth did his Laroque, a polished underworldman, convincingly. For the rest Willard Louis as M. Merival, blackmailer, looked calmly suave and self-entitled enough to have been a villain despite his pretty build, twinkling eye and mouster, and in a decided relief from the usual stock and slender collection of villains. What distinguishes Mr. Louis is that not so long ago (if memory is not playing tricks) he was performing in comedy effusions of exceedingly light texture.

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A WILLIAM S. HART Production

A Paramount Picture



Given up, at the point where her brother continues to her. Miss Joyce did a lot of expensive emotional posturing that she has now repudiated. She where she given her capable performance for a student but some the lack of literary practical use of her

NEWS OF FILM WORLD

Glady's Glorin has been signed to appear opposite Thomas Meighan in "Easy Street."

George Melford will produce a special for P. M. L. titled "The Faith Healer." Milton Mills will play the leading role.

Gaston Glass has been engaged to play the title role in Ralph Connor's "The Foreigner," directed by Harry Melford.

The Delaware theatre at Albany, N. Y., has been purchased by Samuel Rockna, making Rockna's fourth in that city.

Irene Boyle is playing the leading female role in "The Rider of King Leg," which Edgar Jones is making in Augusta, Me.

Charles Ray has acquired the picture rights to a new old "Saturday Evening Post" story by the late Charles E. Van Loan entitled "Scrap Iron."

Wallace Reid's production for Paramount of "Free Air" has been delayed in preparation. He is doing an original story by the late Charles Van Loan.

Goldwyn has purchased from Thomson Buchanan the screen rights to his drama, "The Brutal Path." It is being put into contributory form by Gerald Duffy of the Goldwyn scenario staff.

Merv Johnson, who is 31 years old and claims to be the youngest director in the business, has formed his own company, with Doris Kenyon as his leading woman.

Goldwyn has engaged Vera Gordon, the Russian actress for the first time, to play the lead in "The North Wind," based on Deane's novel of Alaskan adventure.

"The Truth About Husbands."

Arthur J. Anna Lehr will be the first of a series of three special productions William Bennett is making for First National release.

Foreign sales rights of "Below the Dead Line," a five-reeler produced by Archer Bruns, have been taken over by Inter Ocean. It deals with the San Francisco harbor police.

Inter Ocean has acquired the world selling rights exclusive of the United States of the Westinghouse incandescent lamps and has made its first sale of 20,000 lamps to Chile and Peru.

Edith Stockton of the Plympton Epic Production Co. has been named to headstart in her next release, tentatively called "The Voice of the Blood." It is being directed by Herbert Blaché.

Dr. Leonard J. Vandenberg, head of the Vandenberg Paramount expedition, which filmed African natives in co-operation with the Museum of Natural History, has been invited to address the National Geographical Society in Washington, Nov. 19, on the subject of his exploration among the Mambai or tribe of pygmies, of which he made film records and collected other anthropological data.

Arm I with a book of press notices Harrold North Housekaya has arrived in New York and expresses a willingness to enter motion pictures. The Harrold has appeared "by command" before King Alfonso of Spain and King Victor Emmanuel of Italy, as well as the presidents of the Latin American republics. Originally a student of the violin, Housekaya later became a noted in classical dancing. In each capacity she toured the capital cities of Europe and South America. If you do not believe her press book, her publicity agent will verify the above statements.

COAST NO PLACE FOR JOB SEEKERS

By MYLES MCCARTHY.

Why, in the name of all common decency, some one does not put a stop to the annual rumor that there is plenty of work in Los Angeles for the horde of unemployed motion picture actors passes the understanding of the writer. On three different occasions it has been found necessary to the part of a long-time resident of the motion picture colony here to warn those contemplating a surcease from eastern latitude through the medium of an expensive journey to the coast not to make the trip.

A recent article in Variety mentions the scarcity of work in New York and the shutting down of activity among eastern studios. Citing the tightness of money as the cause, it suggests a stampede of jobless to the coast, where, in all truth, conditions are vastly harder. One or two possibly three studios, noted for their cheapness of labor, doubtless would be benefited by the arrival of several hundred job-hungry thespians.

The restricted money market is not confined to New York and its environs. It is here, too. The banks have only reluctantly handed paper. In some cases money is absolutely refused. Automobile dealers (and Los Angeles has more automobiles per individual than any city in the world) are being hold down. It is difficult to secure necessary loans for certain building interests. Motion picture production is feeling the stricture.

To make it plain once and for all time let me caution those in New York who may be influenced by those of recurring hints, that to come to Los Angeles in expectation of a soft thing will be monetary

suicide. There are hundreds of actors, directors and the like, anxiously doing the rounds day after day in search of work. I could mention names of well-known artists who are idle and have been idle for months. Artists who have deliberately accepted the smallest of small time vaudeville engagements in order to defray the expense of the long trip, in the hope of getting picture work. They are still hoping. Actors here are saving hard so that they can get away from Los Angeles.

Living is frightfully high. Flats and apartments which rented for \$30 and \$35 a month a few years ago are now \$75 and \$100. In some localities a flat cannot be had under \$150—sometimes \$200. Now, an income of \$750 a day—when work is to be had! compete with those rents and the cost of food? Do not misunderstand me for I do not mean that everyone receives as small a stipend, but I do mean that a newcomer will receive very little more than the minimum—if he works at all for the first six months.

Those in high places, making by this actors who are in constant demand (that is as constant as picture acting will permit), or enjoying a nice living but a careful study of their expenses will develop the fact that they secured the engagement while still in New York and came out here under contract.

If, as stated in the article mentioned, a certain studio has issued bulletins announcing a plenitude of work out here and advising actors

to return, the studio certainly has a personal interest in increased numbers of actors who need work.

The article goes on to say: "Only the great favorites can get by in New York." Quite true; but a nice good portion of pictures are being manufactured in Los Angeles, and favorites and great ones are constantly being seen, first, in New York, after being photographed here.

No, it is not well to make the trek across the desert. Through now here will echo the warning.

I have nothing to gain by sending forth this warning. That is, nothing more than the desire to see at least a modicum of happiness or the features of some long-suffering fortunate who, by grace of patient plodding, secured a job, with twenty others after it, which, if augmented to double the number of applicants, would give him just half the miserable income he may now enjoy (*).

CALLAGHAN NEAR DEATH

Los Angeles, Sept. 29.—Andrew J. Callaghan, the picture man, had a narrow escape from death when his automobile stalled on a railroad crossing here. He received minor injuries in leaping from the machine when the locomotive of an express train struck the car, demolishing it.

Perrot Film for Perrot.

Pathé Exchange has taken over the distribution of Leonce Perrot's photography, "The Empire of the Moon."

WILLIAM VANDERLYN

ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

BRITISH BOOKING S...

(Continued from Page 2.)

the value of the stage play as produced here by Helms should the American legitimate producer wish to offer its screen rights for sale.

Features Cataloged.

A catalog of lesser German offerings perfectly presented in English, French and English has reached here. Among them are "The Marriage of Figaro," "The Dead Hour," "Optimism," "Madness," "Dr. Jekyll and Mr. Hyde," "The Cheated Cheater," "When Love Flies" and "The Fight for Marriage."

The catalog description in connection with many of these features is interesting in itself. All press matter issued by the Germans is in triplicate, in English, French and Spanish. Several "crime" films are advertised one showing a detail of the methods of Scotland Yard in tracking criminals. Several have had for the American market as through death they end tragically.

Of equal importance are the personalities and appearances of the interpreters. The blonde German actresses are conceded to experts to be the type suited to reach the heart of the American public. They are adept at screen interpretation due to the lovely Lily Marikiska, who somewhat resembles Flamingo. Wholen but a taller and a more developed woman. Marikiska is a brunette who seems equally well. Other women are Raelia Gura and L. and I find while among the men are Henry Paul, Ernst Pischke, Heinrich Schenk, Conrad Veidt, Ernst Hoffman and Alexander Mann.

The Germans have lifted the embargo on the importation of foreign films to the extent that foreign films up to within 15 per cent of the total of German films may now be brought into that country.

Certain experts fear that German technical facilities are such that they can make their country the world center of film laboratory activity, with produce a run all over the world coming to Berlin with their product.

Already, advances in news of the German action has suffered the laboratory employees' attitude toward British labor. There has been increasing trouble over there lately. Demands for more money have actually put the employers in a position where they cannot attend to the demands and refuse to do business at a profit.

In retaliation they are threatening to have their work done as far as possible at the German factories.

COAST FILM NEWS

Los Angeles, Sept. 25.

Wanda Hawley, the Hearst star, made her first visit to San Francisco last week.

Dorothy Phillips (Mrs. Hobart) and Allen Hobart were in San Francisco last week to make the final scenes of "Man, Woman and Marriage."

Rhy Darby, a film star from Australia, has arrived in Hollywood after four years overseas, part of which was spent in Australia.

J. William O'Connell has been appointed chief cameraman for King Victor Productions to succeed Ira H. Morgan, who resigned to turn the crank for an American picture to be filmed abroad.

Marshall Neelan arrived here last week on his way to Glacier Park, Mont., with a company to begin work on "Pards." In the party were Wesley Barry, Marjorie Daw, Coleen Moore and Pat O'Malley.

San Francisco, Sept. 29.

Joe Brandt, former manager of the Universal Film Co., and now president of the new Van Loan organization, announced that all of the pictures of H. H. Van Loan will be produced in new Pacific Studios Corporation plant.

Because he was unopposed to high attitudes and a sufferer from heart trouble, A. T. Van Nekke, aged 62, playing one of the ancient medicine men in "The Last of the Mohicans," suffered an attack of heart failure, which necessitated his immediate return from Bear Valley, where the company was on location.

"When I was in Paris last fall," remarked Eddie Polo in a conversation with Edith van Strahem on the Universal lot "making scenes for my last serial the police would not permit me to jump off the bridge over the Seine." That's evidently the only place they would permit in Paris," answered van Strahem.

Another film company is called the I. M. M. Film Company, with offices in the California Building. K. H. Milligan is the supervising director. The company will have two producing units. The productions will be two-reel comedies and musicals. The comedies will be headed by Alexander Alt, supported by Alice Howell. Mr. Milligan resigned as president of the Creation Film Company in order to become associated with the I. M. M. Film Company. The Creation Film Company will continue under the guidance of his brother, H. M. Milligan.

MITCHELL LEWIS

RECORDING IN

JACK LONDON STORIES

FOR BETTER

Many Legitimate Theatres Are Up Against It

Excessive transportation and freight costs this year are beginning to starve many legitimate theatres of the country for attractions. Managers cannot send out road companies except of shows that have positively proved themselves.

This means a vast reduction in road shows and consequent "dark houses" in hundreds of cities, more especially smaller cities, which are the "one night stands" of the country.

In nine out of ten cases the motion picture productions of a group of powerful and successful producers are superior in casts, in settings, in acting values, in story values to road company players and road shows.

In this period of fewer theatrical attractions you will not only be able to keep your theatres open but will be able to make a larger profit with the big Associated Producers' productions than you have made with the majority of road shows in the past year or longer.

In such communities as we may book legitimate theatres we will make contracts based on a guarantee and percentage, or a straight percentage; contracts similar to those you have made for years with the big theatrical booking organizations in New York.

ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEELAN

ASSOCIATED PRODUCERS INC.

1774 LEXINGTON AVENUE NEW YORK CITY

PROCTOR IN SCHENECTADY

Work on New House of 3,500 Seats to Begin Soon.

Schenectady, Sept. 29. P. F. Proctor, who was here last week, announced that plans for his new theatre in State street are nearing completion. Mr. Proctor announced that his lease on the present Proctor theatre has seven years to run and that this house will be continued for that period.

Work on the new building will begin as soon as possible. The new theatre will have a capacity of 3,500 seats. An arcade will run from Smith to State street. An office building will cover the State street entrance and a series of stores will be erected to face Smith street.

Thomas W. Lamb, co-operating with John W. Merrow, M. Proctor's personal architect, drew the plans for the new house. R. P. Allen, president of the R. P. Keith vaudeville circuit, will have charge of construction, outfitting and decorating.

LOEW'S WEEKLY OUT.

"Loew's Weekly," a miniature, four-sheet magazine, made its appearance in all the Loew theatres last week. It is distributed free to the patrons, and is supposed to be a collection of newsy theatrical bits for lay consumption. It is in reality an excellent medium for Metro Pictures press material, laying stress on the big forthcoming Metro productions. There is also a medium of other non-Loew-Metro news included.

The first issue carries a story that Loew's gross annual earnings are over \$14,000,000, net almost \$4,000,000, and clear profit well nigh on \$2,000,000. This is probably a stunt to boost the Loew stock on the market.

Another item has it Loew owns 127 theatres and that 32 are in construction.

FIRE PREVENTION DAY.

President Wilson Asks the Aid of the Screen October 9.

President Wilson has appointed October 9 as "Fire Prevention Day" in a proclamation.

The National Fire Protection Association has issued a circular suggesting propaganda for the purpose and asking that picture theatres display slides and use special fire prevention motion picture subjects which are made available by application to the National Board Laboratories, Chicago.

In addition managers are urged to have "four minute" speakers to address their audiences, selecting an insurance man from their neighborhood.

"BIG 6" IN CANADA.

Subsidiary Chartered as Dominion Distributor.

The Associated Producers Corporation has organized a subsidiary company in Canada to be known as the Associated Producers, Ltd., chartered under the laws of the Province of Ontario.

This new company will handle the Associated product in that country, with an exchange system in Toronto, Calgary and other cities.

SUIT OVER IRISH FILM.

Harry C. Williams has begun a \$5,000 action in New York against James Gavin and Walter Lawrence, arising over the picture rights to "The Wearing of the Green," which the defendants intended producing.

By an agreement executed February 3 last Williams says he agreed to sell a certain number of shares of the new corporation then in the process of formation. The plaintiff alleges he was to receive \$5,000 for his services, but that the defendants broke the contract.

DENAVEN PICKS "TAXI GIRL"

Carter DeNaven has selected "The Girl in the Taxi" as the first comedy to be filmed under the new contract made by him and his eastern affiliation, Arthur R. Kane Pictures Corp.

He created the leading role in this comedy when it was first produced on the stage ten years ago.

BUILD HOUSE FOR 5,000

Plans Ready for Big Turner & Dahken Frisco Theatre

San Francisco, Sept. 29. Fred Dahken, president of the Turner & Dahken chain of picture theatres, returned to San Francisco last week from a visit to New York.

Dahken brought back with him the completed plans by Architect A. W. Cornelius for the big T & D theatre to be located on Fourth street, between Jessie and Stevenson. The new house will have a seating capacity of 5,000.

ACKERMAN-HARRIS LOSE

Rival Oakland Manager Gets "Humoresque"

After considerable bidding back and forth Oliver Kehrlein, owner of the Kinema theatre, in Oakland, has succeeded in tying up "Humoresque," having outbid Ackerman-Harris \$250, according to report. A & H intended opening the new State with it. The picture opened for run at the Kinema this week.

JUNE ELVIDGE OUT

"The Girl in the Spotlight," which opened at the Tremont, Boston, Monday, after a run in Philadelphia was without the services of June Elvidge, of pictures.

Miss Elvidge appeared in the production at the Knickerbocker theatre, New York, stay, receiving \$400 weekly. It is said that when George W. Lederer started the show on the road he submitted to Miss Elvidge a proposal she remain with it at a substantial decrease in salary. To this Miss Elvidge said to have demurred and turned in her notice.

McNAMARA EDITING.

Tom McNamara has been appointed editor of the "Paramount Magazine." This is the same cartoonist identified with the Hearst dailies for his "Up Days" strips. McNamara will do no animated cartooning for the magazine, however, but has a new series of ideas he will incorporate into his work.

The regular cartoon work is handled by Pat Sullivan, Earl Ford, Frank Moser and a competent staff of assistants.

NEW STOCK OFFERED.

Lone Star Co. of Texas Advertises for Subscribers.

The Lone Star Pictures Corporation of Dallas, Harry J. Carroll president, is taking page advertisements in local newspapers to exploit the public subscription to its issue of \$150,000 in shares at \$100 par.

A feature of the advertisement campaign is the quotation of profits made by Mary Pickford, Mack Sennett and a dozen others, the figures being taken from Variety. The promoters, however, give meagre details of their own earnings as a basis for floating the issue.

FILM SMUGGLER FINED.

Declares He Didn't Know Reels Were in Baggage.

London, Sept. 29. Describing himself as a merchant and giving his address as the Canadian Bank, Charles Wake was convicted of film smuggling and fined \$375. Defendant claimed he didn't know the film was in his baggage.

CHAPLIN REMAIN UNSETTLED

The Charles Chaplin had not reached an agreement as to a settlement of their differences up to Wednesday. Charlie Chaplin was then still in New York as was his wife.

Both sides held to their first offers for an adjustment of the claim Mrs. Chaplin makes for a division of her husband's property, she asking \$200,000 and he offering \$100,000.

And Chaplin returned to the Coast this week to look after his brother's interests out there.

Chaplin was reported as saying that if he did not shortly reach an understanding with his wife he would take a boat for the other side.

JOSE ENGAGES PLAYERS.

To appear in the leading roles of a story written by Charles Logue, Director Edward Jose has selected Anna Q. Nilsson, Marie McManis, Allan Forrest, Riley Hatch, George Majeroni and Jane Jennings.

The production is to be released by Associated Producers, Inc.

DENIES DRUG CHARGES.

Beatriz Michelena Replies to Drug-gist's "Expose."

San Francisco, Sept. 29. Beatriz Michelena, the film star, has contributed a series of articles to the San Francisco "Call," which has been conducting a vice campaign, replying to the charges of Louis Zeh, secretary of the State Board of Pharmacy. Zeh declared that 25 per cent of those connected with film trade were drug addicts.

Miss Michelena countered in a full column statement, in which she declared that during her long association with picture studios and with screen players she had never met a drug user.

BIBLE CLASS IN THEATRE

Syracuse Y. M. C. A. Accepts Offer of Crescent Manager.

Syracuse, Sept. 29. The Syracuse Y. M. C. A. has accepted the offer of the Crescent theatre management to permit the use of the house for a Sunday morning Bible study class.

Secretary R. R. Greener, who will lead the class, accepted on behalf of the organization.

BENANGER PROTESTS

George A. Benanger, director of "Uncle Sam of Freedom Ridge" for the Harry Levy Co., has notified the trade papers that attempts have been made to credit some one else with the supervision of his work as director and asks their co-operation in preventing the "injustice" of attributing supervision to anyone other than himself as sole director and supervisor.

Do Reesat's First

Chicago, Sept. 29. The first of the two-rod comedies, "The Holy Terror," produced at the Rummy Studio by Emilio De Reesat, was completed last week, and it is understood two others will be made before any are released. It is intended to begin releasing in October. The star in this series of comedies now being produced is Mary Jane Blair, who has appeared in several of DeReesat's stage productions. The titles of the other two comedies are "First Post Forward" and the "Gimmie Girl," and are being directed by R. Wagner.

MAURICE TOURNEUR'S SCREEN VERSION OF NEIL BURGESS' FAMOUS RURAL AMERICAN COMEDY DRAMA

FEATURING

WESLEY BARRY
HELEN JEROME EDDY
DAVID BUTLER

AN ALL-STAR
SUPPORTING CAST OF
PLAYERS

25 THOROUGHbred
RACE HORSES
HUNDREDS OF PEOPLE

"THE COUNTRY FAIR"

SELLING ON A STATE RIGHT BASIS

PLAYED TO OVER 40,000 PEOPLE DURING A SEVEN DAYS' PREMIER ENGAGEMENT AGAINST THE STRONGEST KIND OF OPPOSITION AND WARM WEATHER AT

RIVOLI THEATRE, TOLEDO, OHIO, SEPT. 12

A CLEAN-UP FOR THE THEATRE OWNER, SHOWMAN AND STATE RIGHTS BUYER
FOR BOOKING TERMS AND UNSOLD TERRITORY ADDRESS

GUY CROSWELL SMITH

ROOM 807-811
1476 BROADWAY, NEW YORK

HOUSE CLEANING MAY LEAVE ONLY ZUKOR, SCHAUER, KOHN

**Names of Those Who Knocked Zukor to Connick
Make Lengthy List—Friend's Statement—Al
Lichtman's Own Company—Has Long Contract.**

The report published in last week's Variety that Arthur Friend would resign as treasurer of Famous-Players-Lasky elicited a denial from Mr. Friend's secretary in another publication. The denial stated Friend had not resigned, nor had he completed any arrangements for producing for First National. No reputation was made that Friend would resign or that he was in negotiation with First National.

There are rumors about other contemplated defections from the executive staff of Famous-Players-Lasky, and so numerous are the names mentioned it looks as if the only executives certain of their present positions with that organization are Adolph Zukor, Emil Schauer and Ralph Kohn.

As nearly as may be gleaned from the various rumors, practically everybody connected with the business department, together with others in the production department, has sought the "ear" of H. D. Connick, the efficiency expert representing Kuhn, Loeb & Co., who is reorganizing the personnel of the corporation. Each told him of the ability of the speaker to run the establishment much better than Mr. Zukor. According to the rumors, these people were carefully listened to and then Zukor was apprised of his ambitious competitors.

Al Lichtman, who is in charge of distribution at a salary of \$25,000 a year, has a contract that does not expire for some time. He is understood to have in process of formation a concern of his own for the handling of big special pictures to be distributed through a series of important exchanges throughout the country that are already in operation, utilizing these exchanges for the physical handling of the picture he could control, but rented to exhibitors by his own staff of salesmen. It is stated that he has already approached a number of exchange men to go in with him on the proposition, but so far as is known in the rumor market no financial arrangements have yet been made by him. Among other pictures Mr. Lichtman is understood to have in mind for releasing through his new organization is a revival of George Kline's spectacular production of "Quo Vadis."

Meantime Adolph Zukor continues to occupy the presidential chair at 435 Fifth avenue, and refuses to submit himself other than to say he doesn't blame any of his employees for seeking to better themselves—which might mean much or nothing. None of the others know where he is at.

Los Angeles, Sept. 29.

Milton Hoffman, acting as manager for the Lasky studios on the coast, and who went to London last year to establish the English studio for Famous-Lasky Co. there, is reported to be on his way to New York, and the presumption is that he will not rejoin the organization.

FAMOUS' SALES SCHOOL

Famous Players is opening in New York a school of salesmanship for the intensive training of its film salesmen.

The first class will open Oct. 11, in charge of Fred C. Creswell, field sales supervisor.

The course is to be of four weeks' duration. Regular sessions will be held every weekday. Men from other lines of business will be eligible, preferably between the ages of 25 and 35, and with sales experience.

"Over the Hill" Now

William Fox has changed the title of the feature that has been playing at the Astor theatre. Originally the film was billed as "Over the Hill to the Poorhouse." This billing has been abbreviated to read "Over the Hill," all of the signs at the theatre being painted out. The paper for the production, however, still carries the original title, and because of this printing the feature when regularly released, will undoubtedly carry the former title.

BEACH THANKS GOLDWYN.

**Proves Producer for What He Has
Done for Authors.**

In a personal letter to Samuel Goldwyn on the occasion of his resignation of the Goldwyn presidency, Rex Beach, president of the Authors' League of America, pays the picture producer a high tribute. The letter follows:

Sept. 25, 1933.

My dear Samuel Goldwyn:

Your resignation as president of the Goldwyn Pictures Corporation prompts me to write you, not alone on my own account, but also on behalf of American authors as a body. I am sure that neither you nor they realize the significance of what you have accomplished for them and for the screen. Nor do I believe that motion picture people understand the importance to the industry of at least one theory that you put into practice; namely, the revolutionary theory that moving pictures are not merely so much celluloid and that good pictures are not measured entirely by the quality of the camera and laboratory work.

So far as I know, I was about the first author to make his own pictures, and certainly you were the first influential producer who agreed that it was a good experiment. The others seemed to believe that the mere presence of an author in a studio would wreck it. My shock at finding in you an intelligent human being with a keen, sensible outlook upon the picture industry was second only to that I experienced later when you suggested that we undertake to seriously interest several of the big, vital fiction writers of the day in devoting their talents to the actual preparation and supervision of their own pictures.

Briefly, I hold you accountable for this. For being the first powerful producer to give real recognition to the author and to afford him not only the opportunity of presenting his stories upon the screen with the same freedom he enjoys in putting them upon the page or the stage, but also to encourage him in so doing. It took vision and courage. It blazed a new trail for other producers to follow, and Heaven knows they have done so. It did much for the industry, and it meant a very great deal to authors. You opened the studio door to authors and I hope I am not presumptuous in venturing to thank you on behalf of the whole writing fraternity.

Sincerely yours, Rex Beach.

NEW INTERESTS APPEAR IN HAMILTON COMPANY

**L. L. Hiller, President—Jacob
Ruppert on Board.**

The Hamilton Film Corp. has been formed, incorporated with no par announced for its stock, and was organized to take over the contract with Triangle for the distribution of release subjects of its old pictures for a period of three years, involving close to \$1,500,000.

L. L. Hiller is president of the Hamilton concern, with R. C. Cole, of Robertson-Cole Co.; J. H. Kennedy, of Houston, and Jacob Ruppert on the board.

The Triangle pictures will not be released through the Robertson-Cole office, but those who were interested recently in a similar arrangement promoted by Mr. Hiller will have the opportunity to participate.

Rehm Hart

Chicago, Sept. 29.

Irwin W. Rehm, president of the Artek Educational Film Corporation, 29 E. Madison st., suffered fractures of the wrist and ankle, and minor injuries yesterday, when struck by an automobile truck.

WITHDRAWS RUTH FILM POOR ARMORY LIGHTS

**Yudkin and Syracuse Promoters
Have Verbal Battle.**

Syracuse, N. Y., Sept. 29. That \$100,000 Babe Ruth film, "Headin' Home," is doing just that today, after one matinee presentation at the Jefferson street State armory here. The film was booked to run three days—Saturday, Sunday and Monday. The "engagement" was closed with the Saturday matinee, at the instance of H. H. Yudkin, of the R. Y. & S. Films, Inc., which controls the production and which arranged with Jack Lewis, local fight promoter, for the Syracuse dates.

Mr. Yudkin, accompanied by Ruth Taylor, who plays the leading role opposite the famous smasher, arrived here on Saturday. Miss Taylor was scheduled to make her appearance in person at the screenings of the film.

The film magnate gave one look at the Jefferson street State armory lighting system and held up his hands.

"As a theatre, this is an excellent armory," declared Mr. Yudkin, or words to that effect.

The local engagement of the picture was on a percentage basis, and Yudkin consented to make the experiment of one screening. Five hundred persons saw it and registered enthusiastic approval of the film. There's no denying the fact that "Headin' Home" would have cleaned up if the three-day showing had gone through.

Yudkin, however, at the conclusion of the matinee announced his determination of calling off all bets, and taking the picture, Miss Taylor and himself back to New York. It would be impossible to seat patrons at night with the existing lighting system, he declared.

Whereupon Captain Edward M. McCabe, of Company C, Third Infantry, waxed exceedingly wrath. Captain McCabe staunchly defended the armory, its lighting system, and its adaptability for motion picture theatre purposes. The verbal battle between the local interests and the New Yorker continued for about two hours, with the honors going to Yudkin.

"Headin' Home" went heading home to New York.

Jack Lewis dropped a good-sized roll of coin on the deal. The film had been extensively advertised in this vicinity.

TAX REGULATIONS.

**Rules Concerning Film Collections
Printed by N. A. M. P. I.**

The National Association of the Motion Picture Industry has furnished its members with copies of the regulations relating to the collection of taxes on films, revised to August of the current year, and approved by the Treasury Department.

The regulations quote the Revenue Act of 1913 and excerpts from the various sections of the law relating to the imposition of the tax, the persons liable, the measure of the tax, how and when the transfer of burden of tax may be made, reference to the Act of Feb. 24, 1919, imposing a tax, and the fact that persons liable under the original act are not relieved of such liability under the additional law.

Provisions are made for the rate and payment of the tax. The power of the Commissioner of Internal Revenue is also further extended to assist him in collecting the tax and he has the benefits of all existing internal laws which are made applicable to films.

Special mention is made of medium of payment of tax and for the use of uncertified checks. Also the procedure given with respect to dishonored or bad checks.

Misrepresentation of tax and penalty for failure of the person liable for payment of taxes are given at length.

ALL NIGHTER SUCCEEDS

Akron, Sept. 29.

This city's first all night theatre, the Deamond, is now in full running order, giving shows from 1 p. m. to 3:30 a. m. The policy has been such a success other theatres are going to begin it.

JACK LAIT CANCELS SELZNICK'S CONTRACT FOR FREE LANCE WORK

**Caused Sensation When Made—Called for \$1,500
Per Month for Five Years—Cash Consideration,
Writer Says He Can Make More on His Own.**

EXPLAINS ABOUT ALLIANCE.

**G. A. Rogers Says Studios Were
Closed to Install Equipment.**

Gustavus A. Rogers, the American legal representative of the Alliance Film Corporation of Great Britain, has issued a statement concerning the cable account of the affairs of the Alliance corporation published in Variety September 17.

The article mentions a demand for an accounting by a committee of shareholders and that certain charges were made against the officers or directors.

Mr. Rogers' statement says:

As a matter of pure coincidence about the time when the article was appearing W. Walter Crotch, the vice-president of the corporation, was landing in New York from the "Aquitania," and upon his first conference with me his attention was called to the newspaper report, and he did, as I believed he would, characterize the statements made in the article as being too ridiculous to warrant serious discussion. I am authorized to say that it is perfectly true certain disgruntled shareholders recently called a meeting as a result of a baseline rumor (as to the temporary stoppage of actual production by the company) which received circulation in consequence of the studies having been temporarily closed for a short period whilst the new American lighting equipment was installed. The directors have never declined to meet the shareholders and will do so in the ordinary way at the forthcoming annual meeting. No promises have been made other than those publicly issued in the company's prospectus. The statement in the newspaper article that the corporation bought the British Actors' Film Company for \$70,000 has no foundation in fact.

The corporation has engaged two American directors—Harley Knoles as director general and as assistant another American director, also an American expert camera man; the company has engaged upon a thorough reorganization of its studios. This being accomplished, the company will proceed with the three productions intended primarily for the American market. The first of these productions is a photoplay called "Carnival," in which Matthew Lang plays the leading part.

NED FINLEY A SUICIDE.

**Actor-Producer Pens Death Note—
Takes Strychnine.**

Ned Finley, the actor, who also had engaged in film production, committed suicide by taking strychnine in the Hotel de France, New York, Sunday, after penning a note in which he described the sensations of a suicide.

Finley had previously gone to a drug store and asked for cyanide "to kill a dog." The druggist gave him bicarbonate of soda instead, suspecting his intention. When the supposed poison failed in effect Finley took strychnine.

ZEIDMAN AND BOB KANE.

Los Angeles, Sept. 29.

Bonnie Zeidman and Bob Kane, formerly with Paralta, have formed a partnership to produce a film version of the old melodrama "From Rags to Riches."

A New York film magnate is a silent partner in the enterprise.

Garrett to Handle Schwab Abroad.

Neddy Garrett concluded a contract this week to handle the foreign rights to the D. N. Schwab production "Smiling All the Way" and "Girl, Don't Gamble." Mr. Garrett sailed for England Sept. 29.

Jack Lait this week made a cash settlement with Lewis J. Selznick, canceling the remainder of his five-year exclusive scenario contract. Lait's contract excited considerable discussion last year when it was consummated, as it called for a total of \$105,000 with a guarantee of \$1,500 per month for the five years, not contingent on the acceptance of any story but merely for "first reading."

The death of Olive Thomas, who was the principal star for whom Lait was to write, following on the withdrawal of Louise Olson, for whom Lait was also to write, led to a mutual agreement to effect the author's release.

Lait, in his letter to the Selznick Picture Corporation, agreeing to waive the remaining four years of his contract, stated:

"Despite the generous fees from your corporation, I heartily desire to become again a 'free lance' at writing for the films."

"Like several other writers, I was flattered and happy over so handsome an offer with an assured regular income totaling a considerable fortune. But it did not work out quite that way. By this I mean that if a writer is at all known and has a market he can better afford to gamble."

"In one instance alone I was compelled to decline an offer for one story, needed in a hurry for a star (Valencia Burnett) made me by an authorized agent (Joan Jacobs), with an advance payment of \$1,000 and a guarantee that would have netted me \$10,000 if the picture was anywhere near the average success attained by that star."

"Repeatedly it has been called to my attention that a director or a star has selected me to do a theme for films only to be answered: 'Lait is tied up with Selznick.'"

"Of course, I was being handsomely paid by you; and such a deal would be a windfall to a writer who had difficulty in placing his 'copy.' But I found that, for the established story writer, the profit lies in filling a want here and there when the want is alive and immediate, in which circumstances the payment is high. Also one in each event gains more in the way of attention and publicity than through serving programs, worthy and standard as they may be and as yours are."

"Furthermore, it is a psychological disadvantage to know and feel that one must create and develop an idea at stated periods. The mind is a wiful instrument. Like many human beings it balks at the idea of 'have to.' Regular output dulls the imagination and kills the high lights. I am not speaking of 'compensation.' But writing words on blank paper for a living does require a certain amount of mental and spiritual spring in the system. It is a silly way to earn a living, and, therefore, it takes more than plain energy and application to turn words and guesses and misadventures into negotiable specie, to wit: dough."

"With sincere regrets over your irreparable loss in the brilliant Miss Thomas, and my good wishes."

"Jack Lait"

WHITE HOUSE ROOMS AS FILM SETTINGS

**Fox-Fisher Co. Gets Per-
mission to Film Interiors.**

Washington, Sept. 29.

The first pictures of the interior of the White House to be taken for use in a film drama are to be made for a feature to be called "The Shadow of the House."

The production is being made by the Fox-Fisher Masterpiece company.

It is said that permission to film the White House was secured from Secretary Tumulty.

MOVING PICTURES

Friday, October 1, 1920

39

\$400,000 PER PICTURE
FOR WORLD A. P. RIGHTSEight Ince's Due—Bids Being
Considered Now.

The Associated Producers has let it be known unofficially it will be ready to accept bids for the foreign distribution of the productions that that organization is to handle for the United States and Canada. On the inside it is intimated the A. P. is going to ask for \$400,000 a production for the world's rights outside of the United States and Canada. The majority of those dealing in export seem of the opinion that with the exchange standing as it does at this time there will be little chance for that price asked.

The Associated Producers' productions for its first year are to include eight Ince productions, three to be personally directed by Thomas H. Ince and the balance to be made under his supervision, two Marshall Neilan productions, two Marshall Neilan features, six "Leaving the Parkers Road" trade mark others of which will have Louise Glumm as the star and three with Robert Haworth, six Maurice Tourneur productions, and six Bennett Bluewaters, two of which are to be of the comedy-drama type, and from eight to twelve short 8 mm. There is one George Loane Tuck production expected to be ready for release by next April by the company.

Up to early this week there wasn't a nibble from the local buyers for the foreign market on the Associated productions, and it is held that the question of the day will have to be put on ahead before there is any action.

The reports are that the Associated is exacting certain conditions, including that the buyer would have to be for all the productions without a rejection clause other than ownership. And because of this there is no active bidding.

DIRECTOR ASKS \$25,600.

William Worthington Sues Gibraltar on Two Counts.

The Gibraltar Operating Co. has been made defendant in a damage action on two counts, totaling \$25,600 in all, by William Worthington, the picture director, on the grounds of alleged breach of contract and for services rendered through his attorney, Arthur Butcher Graham, the plaintiff alleges a written agreement whereby he was to make two productions for the Gibraltar at \$7,500 each picture, to be paid for in \$1,000 weekly installments, plus a 10 per cent. interest on the profit.

He complains he worked for them from February 2 to April 21, during which time he completed the first feature, was paid \$9,400 on an account but was not given the scenario of the second production, as agreed in the contract, thus damaging him, according to his estimate, to the extent of \$15,600.

The second cause for action alleges services rendered from February 2 to June 19 of this year, during which time \$20,000 became due, \$5,000 of which is admitted paid leaving a balance of \$15,000.

The defense is a general denial other than admission of having paid \$9,400.

JESSE HAMPTON THROUGH.

Jesse Studio and Seeks Riddance of N. B. Warner Contract.

Jesse Hampton is leaving his studio to Robertson Cole and General Pictures Corp. and it looks as if he was through with pictures.

Hampton, it is understood, is endeavoring to persuade H. B. Warner to cancel his contract, which has 15 more weeks to run, involving over \$50,000 and intimated he would produce inferior pictures if the release was not forthcoming. Warner finally agreed to the release if he received two weeks salary at \$2,500 a week. The check was to have been handed over Monday and then to be paid (Wednesday). Warner is reported at the studio days to have been hopeful for any chance of violation of agreement on his part.

Pete Smith Returning.

Len Angeles, Sept. 29.
Pete Smith, former press representative for Marshall Neilan, left here for New York this week after signing a new contract with the corporation for another year.

LOANS TO PICTURE INDUSTRY
FIGURE IN TRUST CO.'S CLOSING

Massachusetts Bank Commissioner Finds That Loans by Boston Institution Could Not Be Called—President, Interested in Mayflower, Producer of "Miracle Man"—Boston "Post" Probes Subject of Accommodation.

CLOSES "UNCLE SAM,"
REFUSING PAYMENT

Misrepresentation Charged by Mt. Vernon Exhibitor.

Mt. Vernon, Sept. 29.
Charles G. Schaefer, manager of the Little Playhouse here, stopped showing "Uncle Sam of Freedom Ridge" here this week after patrons complained to him it was Democratic and League of Nations propaganda. He rented for two days from Paragon for \$15. When complained to he went in and saw it and then stopped it. He says he will refuse to pay for it and will claim misrepresentation. If sued he will counter-sue on that basis.

ANCIENT FERRY BOATS
AS PICTURE THEATRES

Cinema Shows on Liners Suggests New Enterprise.

Buying old ferryboats and refitting them so they are equipped to voyage a reasonable distance out may be a live young business in itself before next summer comes. The idea is to install picture theatres through the center where formerly motor cars and other vehicles were parked and give other entertainments on the side.

The idea is based on word from Ireland that the "Empress of Canada," a new passenger ship belonging to the Canadian Pacific ocean service fleet, has a picture theatre on board. The Aquitania also has a screen aboard.

HEARST AND PATHE.

Buying Exchanges? Goldwyn to Be His General Manager.

On authoritative information comes word that William Randolph Hearst has decided to make Samuel Goldwyn an offer to take charge of all his picture interests. This strengthens the rumor that Hearst is bidding for the Pathe exchanges, a report further substantiated by advice from Paris declaring the Pathe directors are meeting to consider an offer for their American system of exchanges.

When Goldwyn takes charge of the Hearst interests it is understood Urban will retire as director in charge and devote himself to directing.

Hearst still has a contract with Paramount for distribution running a year and a half. Negotiations are understood to be in progress affecting this and dependent upon consummation of the Pathe deal.

ARTURO HERNANDEZ DIES

Arturo Hernandez, one of the last known men engaged in the development of color motion picture photography, and who invented several things in connection with color films, died suddenly of heart disease at the Hotel Windsor at New Rochelle, N. Y., Monday, Sept. 27, where he made his home. He was 39 years old. He was a native of Venezuela, but had resided in this country since he was a boy. He leaves a wife and two daughters. The deceased was a member of the Friars club.

Boston, Sept. 29.
The closing of the Cosmopolitan Trust Co. here at the order of the State Bank Commissioner Joseph C. Allen, is said to be directly due to the fact that the institution had made loans on picture propositions and theatres and was unable to call these loans to meet the demands of depositors.

Max Mitchell, president of the Trust Company, according to report in financial circles of the Mayflower Film Company in New York. This organization has been producing pictures for a little more than a year, and among other productions has "The Miracle Man" to its credit. Since July 1 there have been withdrawals amounting to \$1,500,000 from the bank. This was undoubtedly due to the fact that another banking institution closed about that time.

It was stated at the Mayflower this week the closing of the Cosmopolitan Trust in Boston would not have any effect on the business of the concern. Mr. Mitchell, it was stated, was interested financially in the company but that his bank was not holding any paper of the concern.

The Mayflower during its existence seems to have been a successful producing organization. The first picture it made was "The Miracle Man," the picture hit of last year and which, it is believed, will gross over the million-dollar mark. Since that time the company has been turning out regular release productions first using the Hearst as a distributing organization and lately switching to the First National.

The Boston "Post" has announced that it is going to make an investigation of the motion picture and theatre activities in which the trust company was interested and will turn over to the State authorities the result of their search.

FAIRBANKS VS. PICKFORD.

Former Not Drawing So Well in New Orleans.

New Orleans, Sept. 29.
The Rensselaire pitted Douglas Fairbanks and Mary Pickford against each other at the south's largest and finest picture theatre this week. Fairbanks' film, "The Mollycoddle," is at the Strand with Miss Pickford in "Rude" at the Liberty.

At the opening performances Saturday and Sunday neither was drawing particularly well, although Miss Pickford was attracting larger returns than Fairbanks, who seems to be through here as a box office magnet.

"The Mollycoddle" and "Rude" were proclaimed locally a couple of weak sisters, but that, of course, is only a sectional view.

DU PONT THEATRE CHAIN.

L. M. Boomer Touring in General's Behalf, Says Report.

Los Angeles, Sept. 29.
L. M. Boomer, managing director of the Coleman Du Pont chain of hotels in New York, is reported to be on his way here in some sort of official capacity in connection with the Du Pont film production.

According to the report the Du Pont production interests are lining up film theatres in the United States and Canada and forming a holding company for the enterprise.

BASEBALL CLOWN IN FILM

Nick Attock the famous physical clown of the Washington Baseball Club, is to be the star of a new film.

Attock and his clowning have amused thousands on his long tour for years and he has built up a reputation that is about to be capitalized via the camera.

MONEY A MUST BE
WITH M. KENDALL

Meeting Adjourns Without Electing Him President.

Another meeting of the board of directors of the Goldwyn Pictures Corp. was held Tuesday, but as it was not attended by all of the members, it was quickly adjourned with nothing of importance transacted.

The delay in deciding upon a permanent president of the company is occasioned by the reluctance of Messrs. Kendall to accept the post without the assurance of a couple of million dollars of new capital placed at his disposal to insure the success of the concern.

While the company is in excellent financial condition and is discounting its bills, Kendall wants to be in a position where he won't have to worry about matters in the future.

The production expense runs along at the rate of about \$150,000 a week and the income derived from the picture rentals is more than sufficient to meet current expenses. But in due time payments on the purchase of the Capitol theatre, periodical payments to the Paramount Pictures Corp. and other things will have to be met.

If business continues at its present rate this can readily be done but Kendall does not want to be in the position, in the event of a slump or any unforeseen public calamity, to be compelled to have to hustle around to raise funds to keep things going smoothly. He has a flattering proposition from First National for his own film productions and refuses to budge from his attitude of demanding what he considers business like financing.

CENSORS KILL FILM
FEATURING CHIEF

Policewoman Was "Closing" to Lecture with It.

Chicago, Sept. 29.
After Chief of Police Garrity had posed in several scenes of a film supposed to be "educational," called "Dregs of a Large City," his own censors killed the film for local exhibition.

With the chief had been Chief of Detectives Murney and Policewoman Alice Clements (Mrs. Paulsen) of the party squad. Mrs. Paulsen had resigned from the department with a view of appearing at the Randolph Theatre and going on tour as a lecturer with the film. It came up for censoring and the board refused a permit. It portrayed life on the old "bevy," the scarlet district of a decade ago.

Hazel Dawn's Four.

Hazel Dawn has been placed under contract by the Hamburg Productions for a series of four pictures. The first is being made under the direction of Burton George and is entitled "What Is Love," written by Theodore Lebowitz, Jr. The picture is being made at the Hamburg studio in 34th street.

BLACKTON TO QUIT U. S.

Friends Say He Will Remain in England for Good.

J. Stuart Blackton, according to friends, has decided to leave America permanently and make his home in England where he will produce pictures. He is in London now and has announced he will be gone a year. His home in Brooklyn is on the market.

COINCIDENCE MARKS
JESSE JAMES FILM

Sons of Outlaw's Pursuers Behind Picture Venture.

Kansas City, Sept. 29.
The Meane Pictures Corporation, which was formed here recently by a group of prominent business and professional men, is making rapid progress with its first picture, "Jesse James Under the Black Flag." River scenes have been shot at Sunset Lodge, the country home of Harvey Hoffman, general manager of the corporation, on the Missouri River, near Artherton, Mo., and a passenger train robbery was staged near Fairmont Park, this city, a few days ago.

As has been noted in Variety, Jesse James, Jr., of this city, is playing the principal role, representing his father, the original Jesse James. Lucius Baker, a well-known western rider, together with Margaret Hungerford and Diana Reed, have prominent parts.

The Meane people have already started work on the building of "Meane City," in Fairmont Park, where the studio and a large stage will be erected.

The proposed series of pictures relating to the Missouri outlaw's life reminds the old-timers here that coincidence is often stranger than fiction. When Jesse James was hunted by the State militia and government officers, T. T. Crittenden was the Governor of Missouri. When the militia failed to capture the desperado the State offered a reward for his capture and created the office of county marshal, for this county, in an especial effort to capture him.

Now more than half a century has elapsed and this is where the coincidence comes in. T. T. Crittenden, son of the former Governor, is a director of the film now on, as is Harvey C. Hoffman, marshal of Jackson county.

SELLING "COUNTY FAIR."

No New York First Run Sale Yet—Bids Reported.

Guy Crosswell Smith has disposed of three territories for "The County Fair." The picture was initially shown at the Rivoli, Toledo, and cleaned up during the week there. Since that time State right buyers have been after the production. Jess Harbord, who is known as one of the hardest pickers of box office winners, has taken the picture for Western Pennsylvania and West Virginia. But Friedman has bought Minnesota, Wisconsin and North and South Dakota. Early this week there was a deal on for the New Jersey rights.

It has not been definitely settled what New York showing will be given the picture. The Strand has a few open dates and it was reported as trying, while Rothaphil at the Capitol was also believed to be after the picture.

FIGHT FOR FLORENCE REED,

Bimberg and W. K. Ziegfeld Both Claim Selwyn Star.

It looks as though two picture battles are about to break up legally over the services of Florence Reed for the screen. The Bimberg Productions claim that they have Miss Reed under contract to them for a series of feature pictures. William K. Ziegfeld brother of Florenz, Jr., is reported as having her under a contract at present and about to make a picture under the direction of Emile Chautard. "Him" says that he is not going to let any one get away with anything like that. The advance dope that was handed out on "The Merve" in which Miss Reed costarred the Times Square theatre last night was that it was a type of play that placed the star in strong picture demand again.

Gatta vs. Spear

Chicago, Sept. 29.
Master in Chancery H. A. Hunt of the circuit court ruled that Grace Hayward Gatta and George M. Gatta should be reimbursed by George A. Spear, president of the late Biograph Motion Picture Company, for an amount he is obligated to pay the cost of putting the film "Vivian" on the market. Spear had contracted with the plaintiffs for the film. It was shown Spear was an officer in both producing and distributing companies.



"Madame X" had killed *"because she loved"*

WHO was the loved one she struggled so desperately to shield — even by murder and fatal silence?

What love had drawn her back from the demi-monde of Buenos Ayres to Paris, the city of her youth?

From that fatal night when she is denied the sight of her baby, through the evil, ether-drinking days of Buenos Ayres, to that celebrated scene of the trial, Pauline Frederick rises steadily to great emotional heights. She has found in "Madame X" the great opportunity of her career.

A great story and an actress worthy of it! They touch deeply, emotions which give direction to our own lives.

In "Madame X" Goldwyn brings to the American public one of the engrossing dramas that has won international success. By care, patience and sincerity, Goldwyn has won the faculty of translating story into photoplay spontaneously.

With all the flexibility, the vast range, of their art, the photo-drama translates most poignantly this amazing study of a woman's soul.

Directed by Frank Lloyd

Produced by GOLDWYN PICTURES Corporation

At the **CAPITOL THEATRE** this week

VARIETY

Published Weekly at 234 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1903, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LX. No. 7

NEW YORK CITY, FRIDAY, OCTOBER 8, 1920

48 PAGES

PUT R. R. FARES UP TO PUBLIC

ESTIMATE FAMOUS PLAYERS SALABLE ASSETS AT \$19,000,000

New Film Not Yet Released Figured at \$9,000,000—
Reissues Said to Be Worth \$10,000,000—Market
Value of Stock \$22,000,000.

Famous Players furnished the only interest in the stock market trading of the last ten days. Late last week it slumped to 67, off more than six points in three sessions, and then stiffened promptly to 72. It appears that the leader of the amusement issues has established itself pretty firmly within a fairly narrow range of eight points, between 68 and 74. A number of interesting considerations enter into this.

Since the stock went on the Big Board the opinion has been expressed that Famous Players common did not represent any large amount of tangible assets which could be realized upon under forced liquidation. The goodwill, of course, was figured as an enormously valuable asset, but not one that could be liquidated.

However, there is another consideration which deserves attention. Famous Players has outstanding common stock of a par value of about \$29,000,000 and preferred of a par value of \$10,000,000. It has been estimated that the company now has negatives on its shelves worth \$9,000,000 which have never been released, and in addition owns original negatives which have been shown, but which have a release value of \$10,000,000. Here would be available assets of \$19,000,000 without figuring equities in theatres owned by the company and the ownership of very valuable studio and other real property.

The carrying charges on \$9,000,000 of unpublished picture productions would be a very heavy one, and it is not improbable that the concern is at times pressed for capital. In the manner the holding together of the enormous producing and distributing organization under the reduced producing schedule probably is a drain on the company, for it is an axiom of the film business that producing facilities must be devoted to quantity production to obviate the overhead eating into profits.

These two considerations may be taken as an element against the healthy condition of the organization, but as a balancing factor it is to be borne in mind that the company has the backing support of

BUCK-LARDNER PLAY

Gene Buck and Ring Lardner are collaborating on a play, the basis of which is to be the Lardner stories, "The Dukes."

Lardner and Buck are working on the piece at Buck's country home at Great Neck, L. I.

OLIVE THOMAS ESTATE OVER \$25,000; NO WILL

Nathan Burkan, Star's Attorney, Made Administrator.

Nathan Burkan, who was the attorney for the late Olive Thomas, has been appointed administrator by the New York Surrogate's Court for the estate left by the picture star. Mr. Burkan informed the court the estate would exceed \$25,000, which is the nominal estimate usually in the applications for letters of administration. Miss Thomas left no will.

Her life was insured by the Helz-nick concern for \$200,000, the policy having been issued a short time before she went abroad. The Helznicks have not been in touch with the attorney for the estate, although it was reported they would make an offer to add part of the insurance to the estate. Miss Thomas during her life was the support of her mother and several relatives.

Mr. Burkan stated that no real property had been disclosed in the estate.

"HONEY DEW" AT \$3.50-\$4

Joe Weber Tills His Casino Hit—
Can Do \$25,000.

The solidity of the Joe Weber hit, "Honey Dew," at the Casino has brought an increase in the scale starting next week, with the first 15 rows of the orchestra going to \$3.50 on week nights, with a \$4 top scale Saturday.

Under the new rates "Honey Dew" will be able to gross \$25,000. It is now doing \$20,000 weekly.

ROAD GETTING WORSE

Gene Hill's Tour of Inspection Makes
Him Gloomy for Future.

Gene Hill returned to New York Saturday, following a three weeks' trip, which embraced Canada, the middle west and south. Mr. Hill, who made 49 cities and towns during the course of his trip, reports one night stand business as very poor throughout the country.

The outlook for later in the season, according to Hill, is even worse. Hill ascribes the poor business to unsettled economic conditions.

SHOWMEN BACK PETITION

Concerted Action by All
Theatricals Basis of New
Move to Bring About Re-
duction of Ruinous Rail-
road Rates—Most Lines
Inclined to Favor Cut in
Charges to Profession.

APPEAL TO I. C. C.

A petition signed by the entire theatrical profession, addressed to the Interstate Commerce Commission and Congress, asking for a more reasonable interpretation of the passenger and baggage schedule of rates in the pertinent suggestion made by Jack Wilson, the comedian, to Variety.

Railroad experts interviewed by Variety on the project express the opinion that the only way to go about the matter is to have the railroads apply to the I. C. C. for ap-
(Continued on page 7.)

ALL-JEWISH AUDIENCE FOR LOUIS MANN PLAY

Woods Recruiting First Night
Crowd for Premiere.

A. H. Woods is trying to provide an all Jewish first night audience for the New York premiere of the Louis Mann play, "The Unwritten Chapter," at the Astor Monday night. Practically all the regular first nighters are to be barred in favor of Jewish religionists of the medical, law and other professions. The only non-Jewish regulars of the first night crowd will be the critics, providing Woods can obtain a big enough audience.

The authors of the piece, Samuel Shipman and Victor Victor, are insisting that an apology be printed in the program regarding the historical facts in their play. The apology reads:

"As an apology for certain inaccuracies and anachronisms, the authors wish to explain that their purpose was not to write history scrupulously true, but to present the spirit and character of Haym Salomon. To show what manner of man Salomon was and the nature of his services to the American colonies, the authors have been compelled to make such use of their material as they deemed best fitted to their purpose and the requirements of the theatre. The main events and most of the characters are historically true."

ACT DIRECTED TO PAY \$1,000 PENALTY ON CONTRACT BREACH

Little Caruso Jumped Loew Agreement to Play
Orpheum Time—V. M. F. A. Rules Manager
Is Entitled to Two Weeks' Notice or Equivalent.

ITALY'S MUSIC TEMPLE, MILAN SCALA, REVIVED

\$500,000 Subscribed to Re-
habilitate Institution.

The La Scala, Italy's and Milan's traditionally artistic institution, practically lifeless during the war, is again to be made the center of operatic and musical activities, buoying up its tradition by a popular subscription of \$500,000 among the Italian population.

The restoration of this temple of art to Milan's citizens is recalled by William J. Guard, recently returned from Italy to the Metropolitan Opera House.

The spirit responsible for renovating the oldest institution, Mr. Guard declared, was due at the instance of Signor Caldera, the Mayor, who, although a Socialist, is a very fine lawyer and who awake a sense of responsibility among the people by his impassioned appeal.

The critical situation that had left the Italian lire at low ebb of value, sent the cost in renovation up to \$500,000 lire. Mr. Guard explains further that when one of Italy's noblemen who had always fathered the deficit of the institution was called upon, his inability to further sustain his philanthropic bit came as a blow. But not discouraged, the manufacturers, the industrial leaders, and others were appealed to with the result that \$500,000 in American money was raised. The engineers have already been engaged and it is not unlikely that before a year's time it will be in its prime again.

Arturo Toscanini, the world's greatest operatic conductor, has been invited to assume the artistic direction, and Mr. Guard declares that he has accepted the offer tentatively.

"ADVANCED VAUDEVILLE"

Junior Orpheum Using Old K. & L.
Slogan.

The new Junior Orpheum now building in San Francisco, Kansas City, Minneapolis and Los Angeles are using the old K. & L. "Advanced Vaudeville" slogan in billboard and newspaper advertising.

The houses will also carry signs over the entrances reading "Advanced Vaudeville" when completed.

Another "play or pay" contract decision was handed down by the V. M. F. A. when Little Caruso was ordered to hand over \$1,000 to the Loew office in refund for not having played two weeks as called for in the contract.

The facts are that the act, an operatic unit carrying six people, was booked through the Middle West, but upon entering Dayton—the second week out—sent a wire to the New York office saying the baritone was ill and it would be impossible to carry on, and asking if they could cancel Cleveland the following week.

O. K.'d at this end, the act then jumped to St. Louis where it played for the Orpheum time and also another week under the same conditions.

The troupe was finally located in Milwaukee where they were fured to carry out their Loew contract, which took them into Canada for three weeks, with the resultant \$1,000 paid for the loss of the two weeks' time—as per contract.

ZELDA SEARS PAYS FIDELITY ROYALTY

Appoints Organization Her
Play Broker.

Zelda Sears has appointed the Actors Fidelity League as her official play broker.

The appointment is complimentary and carries with it the turning over by Miss Sears as a voluntary contribution to the Fidelity five per cent of all of her future play royalties.

Miss Sears' gift to the Fidelity League includes a weekly five per cent of her royalties on the Mitter show, "Lady Lily," and "Turnover," which opened recently in Bridgeport.

IN "SOLDIERS OF FORTUNE"

The musical version of "The Soldiers of Fortune" is the vehicle for which Mircha Hlman is to furnish the score. Flo Ziegfeld, Jr., is to make the production.

The book of the piece is by Augustus Thomas who originally adapted the Richard Harding Davis story for the stage, when it was presented with Robert H. Henson as the star under the Henry B. Harris management.

The lyrics for the numbers are being done by Gene Buck.

ENGLAND OPENS CAMPAIGN OF WORLD FILM CONQUEST

N. Bouveng, Swedish Promoter, Sees Plan to Use Screen as Propaganda Medium for British Business in Foreign Markets—After Blank Stock Users.

A tremendous international war in the picture field between England and America is the prediction of Nils Bouveng, the president of the A. B. Svensk Filmindustri, of Stockholm, Sweden, who arrived in this country via England. Mr. Bouveng spent a short time in England but prior to his visit he had a representative in Great Britain for several months digging under the surface as to the plans that the English were formulating regarding the industry, and his advice indicates that they are going to make a most strenuous effort to build up British world trade in films.

Already they are making a bid on the Continent for the raw stock business, the interests Lord Beaverbrook represents trying their utmost to oust the Eastman stock from the Continental laboratories and offering to cut prices.

According to Mr. Bouveng the films are to be employed by the British as the cutting skirmish line in the fight for world's trade, the second line being the British press, and behind both will come English capital.

The English are taking advantage of the existing exchange rate, which practically prohibits the importation of American films on the Continent, and trying to force the market for their product.

The Continental producing activity outside of Sweden is not very great at present. France as a matter of fact is the slowest of all the foreign producing countries to "come back" after the war. Italy is in a fair way again, and during the summer the German producers started turning out some exceptional pictures. They have developed a new impressionistic style in several of their late productions which is said to be effective.

Because of the exchange the Swedish market is taking to the German films, which can be secured at about 10 per cent. of the cost of the American product at this time.

Since the Swedish Biograph and the Skandia Film consolidated about a year ago under the direction of Mr. Bouveng the company has gone forward and practically gained control of the entire exhibiting field as well as the producing business in the Scandinavian countries. In Sweden they control 120 theatres, which is about 75 per cent. of all the theatres there. Of the remaining 25 per cent. they have 15 per cent. tied up with booking agreements for ten years. In Norway they have an arrangement with the Municipal theatres and distributing organization which makes them practically supreme in the neighboring country.

Their producing activities thus far this year has included the turning out of 12 long features of five and seven reels and a half dozen two-reel comedies.

Mr. Bouveng is to remain in America about two months and during his stay will make a visit to Los Angeles to look over the producing field in that territory.

CIRCUS REOPENING

Paris, Sept. 27.
The Cirque de Paris, which has been shut throughout the war, excepting for a few boxing matches, was inaugurated with variety production on Sept. 24 under the direction of M. Lammie, with Denalair as master of ceremonies. The show includes the singer Denalair, who sang a circus song, Harry Fossit and Avara. The Trombeaux Party in its jumping the hoop etc.

LOUISE IN NEW YORK

Paris, Sept. 27.
For the first time Gustave Charpentier's operatic work "Louise" will be given in New York at the Metropolitan. During the winter conducted by Albert Wolff who is sailing Oct. 13. The company will comprise Geraldine Farrar (as Louise), Harold Roshier and Miss L. Bora.

LONDON CHINESE PLAY FAD IN FULL SWING

Two Set and More in Prospect Following Scandal.

London, Oct. 6.
Two new Chinese plays are scheduled for London, one probably follows James K. Hackett's season at the Aldwych, the other, "Tan Tan," has not settled upon a theatre.

Recent publicity in the newspapers here of supposed revelations of intimacy between Chinese men and white girls, immorality, drugs, gambling, etc., are likely to lead to a crop of dramas on the subject.

LABOR PLAY SENSATION

Public Demonstration at Premiere of "The Right to Strike."

London, Oct. 6.
"The Right to Strike," produced at the Garrick, Sept. 28, is a sensational success.

After banning it, the authorities permitted the use of a speech beginning with "You bloody murderer." This was received with an uproar of boos, hisses and counter cheers.

The play deals with a strike of doctors who refuse to attend railwaymen on strike, or their families. An ovation followed the final fall of the curtain.

JENNIE DOLLY'S WINNINGS

Makes Holiday Profitable at Deauville.

London, Oct. 6.
As high as 30,000 pounds to the report of Jennie Dolly's winnings at the gaming tables of Deauville and elsewhere while she was on recent holiday.

Miss Dolly is of the Dolly Sisters who are playing over here.

CIRQUE DE PARIS.

Paris, Oct. 6.
This large circus, though somewhat out of the way, was reinaugurated last week, having been shut since the war was declared.

Prices of admission are extremely modest, being from 55 centimes to 4 francs. There is a fair show, including the Trombetta, Begeret, imitations of musical instruments, Danteret, composer, Lencore and Liliane ladder act, Hermanos Alende and Manosita, Spanish dancers, Denalair, vocalist, Cole de Lamo, wire act, Five Arabs, acrobats, La Florida, Leo Kri-Pie-Bers, comic acrobats, Elwood and Nelly, dogs, Ned and Margaret, musical, and clowns.

ALHAMBRA NEW BILL

Paris, Oct. 6.
The posters bear the name of Charles Guitry as managing director, and J. Brocas as manager. R. H. Neighbour remains with the Variety Theatres Controlling Co. as traveling booking agent, inspecting acts suitable for the company. The show comprises Mlle. Polaire in a sort of sketch "La Dame au Camail Rouge" by Desprat and W. Williams, music by Maurice Yvain, Danalair and boy for an additional week. The studio (fantasy) capers, James Toddy, jumper, Claud Gordin, card manipulator, Frank and Sowers, club jugglers, Tony & Clara, Mexican entertainers, Ringler Bros., Reynolds-Dunham Co. skating, Gaudin and Gaudin.

SEYMOUR HICKS' NEXT.

London, Oct. 6.
Seymour Hicks will produce at the Lyric, Nov. 15. The Lyric French unit, an adaptation of a Continental success, with music by Kaufmann, the leading roles to be played by Maggie Toye and Louis De France.

STRIKE OF PLAYERS IS PARIS PROSPECT

Managers Refuse Salary Demands on Closed Shop.

Paris, Oct. 6.
There is a dispute between the comedians and the managers in this city, a claim being filed by the actors for more equitable salary in view of the still increasing cost of living.

The directors, in some instances, agree to a small advance, but the Managers' Syndicate as a body will not, and they shuffle out of the difficulty by declaring the clause of a closed shop, demanded by the actors, is the reason of their declining to treat with the players' federation. Under these conditions, if the actors do not obtain speedy satisfaction, there is an outlook of another theatrical strike in Paris.

Likewise at the Opera Comique and Opera the staffs have claimed increases. The former typical house having returned an unsatisfactory reply to the petition, in spite of its prosperity. Its subordinate associates (chorus, musicians, dressers, ushers, stage hands, electricians and small part singers) have solicited the assistance of the Federation du Spectacle, and a formal demand has been presented to the management, claiming a bonus of 8 francs per day in addition to the present average salary of the chorus said to be of 400 francs per month (not \$50 at the present rate of exchange).

Colonel Albert Carre and Emile and Vincent Isola now offer 250 francs daily bonus. The vaudeville section is not affected, conditions in the music halls and cafe concerts being for the present satisfactory.

TETRAZZINI ENRAGED.

Not at Scandal, But Because of Rumor of Voice Loss.

London, Oct. 6.
Tetrazzini is so angry at Albert Hall Oct. 6. She is more than furious with the story circulated in America that she has lost her voice—more so than with the recent police proceedings in Milan in which a woman charged her with intimacy with a chauffeur she promoted to the post of secretary.

She says the reason for Sir Thomas Beecham's failure was that he did not use first class operatic stars at Covent Garden.

BUTT AND GILLESPIE.

Mistaken Impression That Former Is Now with Moss Empires.

London, Oct. 6.
In the story recently published in Variety concerning Sir Alfred Butt's latest activities the impression was created that Butt had joined Moss Empires. As a matter of fact R. H. Gillespie, managing director for Moss Empires has formed an alliance with Butt for the operation of several enterprises.

SHAKESPEARE MATINEES.

London, Oct. 6.
Revival of special matinees of "Henry V" at the Strand, commencing Oct. 4, by a new Shakespearean company, proved a big success.

The show ran three hours with one brief intermission and no cuts. It is an exceptionally fine company and production.

PARIS NOTES

By E. G. Kendrew.

Paris, Sept. 27.
Marcel Simon has been appointed by Dumas as secretary (in touch with press) at the Olympia. He held the same position at this house many years ago just before Marjorie took over a three years' lease with De Cotteau.

Maurice Renaud, the operatic artist, is reported to be devoting his leisure to screen work and will hold the lead in "La Chante" to be produced by M. Vois.

Mary Garden has fully recovered from the recent accident, but she is something for some time in the South of France.

The novel of P. Benoit "Attention," which resembles closely Rudy Huggard's "The" has been screened. Now a play is being adapted from the story to be created at the Champ Elysees with Harry Houdini and Mme. Marcelle.

JAZZ PIECE LIKED

Hawaiian Orchestra Featured in Paris Revue.

Paris, Oct. 6.
After having been closed two months for cleaning, etc., Leon Volterra presented the new Jacques Charles production, "Paris qui Jazz," a revue, signed by Albert Willemets, music arranged by Louis Hillier. The premiere of this well mounted show was offered October 6, and made good.

Troupe comprises Mme. Mistinguett, Peggy Vert, Jackson's girls and boys, Boucot, Dutard, Harry Piller, Berjous, the Spanish dancer; Mme. La Norvelde, Louvain, Deville. An Hawaiian orchestra is featured.

R. Darzens, who now has the lease of the Theatre Mancey, presented, October 1, a new work by his cousin Leon Fraple, "La Maternelle," produced by Edouard Casin. It was poorly received. The house is a bit out of the way. A number of children appear in the piece.

LABOR PLAY FOR U. S.

Burton and Tully Buy "Right to Strike" for America.

London, Oct. 6.
Percy Burton and Richard Walton Tully have secured the American and Canadian production rights to "The Right to Strike," which is now running at the Garrick under the management of Leon M. Lion.

"GREAT LOVER" SUCCESS.

London, Oct. 6.
"The Great Lover" was produced at the Shaftsbury Oct. 4 and proved a triumph for Mouscovich. The show was splendidly produced and played and should make a big hit here.

"GET RICH QUICK" TOURING.

London, Oct. 6.
The producing firm of Wylie & Tate are sending out a provincial company to play "Get Rich Quick" Wallingford, beginning Jan. 1. It is understood they are having it set to music, but this it not yet settled. The firm will once more revive "Mr. Manhattan" next spring.

BOOK JULIAN ROSE 25 WEEKS.

London, Oct. 6.
Julian Rose has been booked for 25 weeks in this country. They have good memories and remember him after seven years' absence. At the Palace, Manchester, he was given a cordial reception.

Another Spanish Dancer

Paris, Sept. 27.
Announced by the management of the Olympia as the most beautiful dancer in the world, Isabella Ruiz made her debut at this house last week without eliciting any particular enthusiasm.

DEATHS.

Louis d'Harcourt, musical critic of "La Presse" (Paris).
Boris, a French cafe concert comic singer is reported to have committed suicide by drowning in Algeria.
M. Chateau, former stage manager of XX Studio, a small music hall in Paris. He retired just before the war.
Mme. Helene Allard, mother of Lara, manager of Select Casino at Grosvenor.
Pupl Omel, pantomimist, at Touren, France.

SAILINGS.

Paris and Paris call for England next week, booked to open at the Pinckney Park Empire, London, Nov. 1. They were booked through the George Foster agency of London.

APOLLO PIECE WEAK

Paris, Oct. 6.
After having been open only as a dancing establishment during the summer, M. Davis inaugurated his theatrical season at the Theatre de l'Apollo, September 28, with an operetta, "La Barbe," by Lecomte and Leglise, music by Henri Goublier, Jr.
It met with a nice reception, but the book is weak.

MARSH IN DIVORCE

Chicago, Oct. 6.
In a divorce action started by the wife of Edward Marsh, charges of cruelty are entered.

Mrs. Marsh was formerly stenographer for her husband, who is the manager of the Fair Department in the W. V. M. A.

POLAIRE'S NEW SKETCH

Paris, Oct. 6.
Madame Polaire opened at the Alhambra, October 1, with a sketch by Albert Willemets and did fairly well with it.

Tourists Boom Paris Shows.

Paris, Oct. 6.
Henry Reilly, a Chicago journalist, has arrived here; also Albert Carter, from London, and L. M. Boomer, managing director of the Dupont chain of hotels in America. Paris is full of visitors and business is capacity everywhere.

Elsie Janis in Italy.

Paris, Oct. 6.
Elsie Janis is leaving for a motor excursion in Italy.

FAMOUS HOLDINGS.

(Continued from page 1)
Kuhn, Loeb & Co. This firm is understood to be so deeply concerned in Famous Players enterprises that it would be bound to see it through any temporary stringency in financing.

The release value of old productions is a factor that seems to have been lost sight of. It is the belief of well informed film men Famous Players could cash in handsomely on this asset, but it would liquidate the asset only as a last resort. The experience of producers and distributors tends to show that the sale of releases and the disposition of new productions cannot well go hand in hand. Exhibitors look upon releases as "pure velvet" to the producer and are not disposed to pay fair prices for rentals. The tendency on the part of exhibitors would be to take the new issues of a company at full rentals and demand extreme concessions in the price for releases.

If a producing company ceased production and devoted itself to the sale of releases only competing producers would go after its clients and sign them up, pointing out that the releases would soon be exhausted and the exhibitor would have difficulty in signing up when the supply played out.

Nevertheless Famous Players seems to shape up with pretty strong assets behind its stock at the current quotation of around 70 for the common. At that price the outstanding stock would represent \$14,000,000 and the preferred at \$10 about \$4,000,000 more, or \$18,000,000 in all. Unfinished productions and release values would cover all but \$1,000,000 of this liquidation. If Variety's estimate is correct.

There was practically no movement in Orion which for a moment got to a new high of 24 1/2, but changed hands for the greater part at 24 even and 25 1/2. Loew did fairly well, holding firms around 21 1/2. The whole market has remained pretty much in professional hands during the week. There appears to be practically no public anticipation, and as has been pointed out, there is small likelihood of any aggressive campaign for the advance until the public indicates some interest. The principal wide houses in Wall Street this week reported that their out-of-town inquiry was negligible. (Continued on page 35.)

VARIETY'S LONDON OFFICE

has been re-established at

26 Hanway St., Oxford St., W. 1.

Phone MUSEUM 1086

in charge of

IVAN PATRICK GORE

American show people abroad or going across may make VARIETY'S London office their headquarters and have mail addressed in care of it.

\$1,000,000 TOLEDO KEITH'S SEQUEL OF GUS SUN MIXUP

Big Time Interests Plan Large Theatre to Compete With Rivoli, Booking of Which Brought About Sun's Break With Exchange—Present Keith House Upstairs Attendance Off.

Toledo, Oct. 6.

Preparations are going forward on behalf of the Keith interests to erect a big time vaudeville theatre here to replace the present Keith's.

The new structure will involve an investment of around \$1,000,000, it is said, as the house will have an extremely large capacity for a city of Toledo's size. It will seat between 2,500 and 3,000 and be built in the style approved by E. F. Albee for all of the newer Keith houses.

The present Keith's, seats 1,500. The new Rivoli promoted by Gus Sun and now booked by him with pop vaudeville, holds about 2,500.

It was the promotion and building of the Rivoli by Sun that was the direct cause, it is reported, of the Keith people alleging Sun had broken his agreement with them and kept on discontinuing its business relations with the Sun Circuit.

That circumstance is said to mark the first time in vaudeville where two managements booking through the same office (Keith's and Sun in Keith Exchange) came into conflict with one another in the same city and through which conflict one of the managements had to erect a new and unnecessary theatre. It is said here that the present Keith's is all sufficient for Toledo but the opening of a house of larger capacity through playing a lower grade of bill at smaller prices forced Keith's to put up another theatre in order that their local home of amusement should not be shaded by a more modern building of the same character.

It is thought that the new Keith house is a protective measure as well. While the new Rivoli has had no appreciable effect upon the attendance downstairs at Keith's there has been a slight dropping off of upstairs business at night and the Keith managements have been off somewhat since the Rivoli opened.

The present condition is said to have been foretold to Sun by the Keith officials when informed if he (Sun) went ahead with the Toledo (Rivoli) project it would mean the end of their business connection.

Since the opening of the new Rivoli here practically every picture theatre in town has strengthened its program to counteract the draw of the new house. An instance is the installing of an 18-piece orchestra in Laew's Valentine, one of the picture theatres. Other houses have followed suit, adding in addition to their organs, orchestras and artists or entertainers.

CLAIMS EVA TANGUAY FOR BLOOM'S CABARET

Chicago Restaurant Man Says She Will Appear for Him.

Chicago, Oct. 6.

Eva Tanguay is going to appear Oct. 15 at the Bloom's "Midnight Frolic" on Twenty-second street, says Mr. Bloom.

According to the restaurant man, Miss Tanguay is now on her way here to sign a contract.

It has been reported Miss Tanguay was to appear in a musical comedy production, also that she was about to agree to head a vaudeville show especially produced for him.

CANTOR IN WHITEFACE.

Leaves Cork Behind in New Garden Show.

It has been reported that the late stage comedian, known as Eddie Cantor, is destined to appear in the new musical comedy, "The Cantor," which is expected to appear in Whiteface.

Mr. Cantor is said to have been urged to take the step by his friends to avoid being perpetually classified as a "Whiteface" comedian.

SOPHIE TUCKER HAS DIVORCE CASE DRAWN

Frank Westphal Denies He Caused Offensive Billing.

Chicago, Oct. 6.

A local newspaper printed a "rumor" that Sophie Tucker was about to sue for a divorce from Frank Westphal, who is also playing locally. Both refused to be quoted.

The facts are that Miss Tucker has engaged an attorney, Charles E. Brubaker, and that papers are being drawn. She recently settled all financial affairs with Westphal in writing. Her appearance here, incidentally with Westphal is due to bookings and just happened that way.

Miss Tucker, after two weeks of headlining, opened at Midwestern Gardens Monday. Westphal, playing the Chateau (Dinnering), was programmed as "The Man Who Made Sophie Tucker Famous." Westphal says he was indignant about it and that it was due to a house press agent who took it on himself.

Miss Tucker opened the indoor season at Midwestern Gardens Monday evening, bringing to the toppling resort in Chicago the most glittering and most numerous audience in its history. The headliners were lined out for blocks. The Midwestern is nine miles from downtown and is ordinarily a summer rendezvous. Not, Tuckerized, it seems on its way to become a winter resort.

The "Loop" ticket stands have picked the Gardens for a "buy." In her support were the La Varres, dance balancers, Hens and Bennett, who played with Miss Tucker in Atlantic City, claimed with dancing and other entertainers included Frank Libson, the local clown, an Midwestern institution and utterly unique.

Miss Tucker's appearance here marked a departure. The downtown ticket brokers are handing tickets at the Midwestern at \$1 per seat. Never in local history had this been done, even on New Year's eve. They purchased 500 seats nightly for the first six weeks, with further options.

DAISY NELLIS' BREAKDOWN

Pianist Cancels Orpheum Circuit and Returns Home.

Duluth, Oct. 6.

Daisy Nellis, the American pianist, who opened a tour of the Orpheum Circuit recently, suffered a nervous breakdown while at the local Orpheum last week.

She cancelled her entire route and has returned to her home in Kansas City.

Miss Nellis' breakdown is said to have been caused by her constant application to her work. She made a distinct hit at her final appearance here.

AILS CO. LEAVES SHOW.

Quits "Jim Jam Jams" After Opening Night.

Roscoe Ails, Saxi Holtsworth's Harmony House and Midge Miller retired from the "Jim Jam Jams" show after the opening night at the Court.

It is understood they were asked to cut their roles and refused, preferring to quit rather than comply.

BECK'S CITY HOME

Martin Beck will build a home in New York at an estimated cost of \$100,000. Plans were filed this week with the building department, claiming for a four-story apartment building on the east 15th st. at 4th ave. It will be built on the site of the old city hall.

Beck's plan is to build a home for the city.

EQUITY ACTOR WONT ACCEPT A. E. A. RULING

Perceval Loses Suratt Decision, Appeals to Courts.

Walter Perceval lost his claim for two weeks' salary which he submitted to the Board of Arbitration of the Actors' Equity against Valeska Suratt. Perceval will seek to recover despite the decision and has placed the matter in the hands of his attorney, Monroe Goldstein, who will start proceedings against Miss Suratt.

A copy of the Equity decision follows:—

"Sept. 23, 1939.

"The Board of Arbitration, sitting in the case of Walter Perceval vs. Valeska Suratt, hereby decide that the preponderance of evidence as shown at this hearing is in favor of Miss Suratt. We feel that as both parties concerned were members of the Actors' Equity Association that Mr. Walter Perceval was guilty of a breach of professional etiquette in saying the least in refusing to open with Miss Suratt and leaving her at such short notice.

"We feel that he should have turned to his organization for an adjustment of this matter and not taken the law into his own hands.

"As there is no written contract and Miss Suratt's verbal agreement has been corroborated, this Board hereby denies Mr. Walter Perceval's claim for two weeks' salary.

(Signed) "STANLEY H. FORD, "GEORGE H. THURBER, "JENIE JACOBS"

Perceval claimed he lost an engagement with a legitimate production with which he was rehearsing when Miss Suratt made him an offer to open with her vaudeville act, "Scarlet." According to Perceval after he had given notice to the production, Miss Suratt tried to star him for a lesser figure whereupon he refused to open, thus losing both engagements.

EVA ESMOND MISSING.

Young Actress Necessary for Jersey Property.

The mother and uncle of Eva Esmond are desirous of locating the young woman, who has not been heard from in a month. Though 15 years of age, she will pass for 17, is five feet three inches tall, weighs about 115 pounds, has hazel grey eyes and dark brown hair.

Concern for her daughter has made the mother nearly a nervous wreck while her uncle, John Ely, also anxious, says it is in Miss Esmond's immediate interest to send word to her folks on account of



EVA ESMOND.

Eva's property holdings at Long Branch, N. J.

The girl, always dutiful, appeared on the stage as a child prodigy and continued her professional career, last playing in "The Kisse of Youth." About a month ago, while at the Esmond home at 227 Union avenue, Long Branch, Eva is to spend the day with a girl friend at Astory Park, near-by. She has not since been heard from.

Mrs. Esmond and Mr. Ely are both at the Long Branch address.

KEENE-WHITNEY WEDDING

According to close friends of the couple, Robert Keene and Constance Whitney, the picture stars, were secretly married the latter part of last week.

Mr. Keene was paying at the Palace Theatre at the time.

PERSONAL REGISTRATION RULE BARS MANY ACTORS FROM VOTE

No System Provided Under Absentee Law for Registration Away From Home—Commercial Travelers' Associations Start Move to Correct Condition.

SULLY'S BARBER SHOP THROWN INTO STREET

Putnam Building Dispossesses Its Barbering Tenant.

Late Saturday afternoon a city marshal and his benchmen crowded down upon the Sully's barber shop in the Putnam Building and literally threw its contents into the street. After the law's minions did the dirty work Sully had but one barber shop left, which has been and is now located in the Palace theatre building.

The blow came as unexpected by Sully as it was sudden. Up to the early part of this week Sully didn't know what it was all about, excepting that he was out of the Putnam Building. From manager reports it seemed that when Sully engaged a lawyer to represent him last spring he left an eviction gap wide open at the attorneys for the Famous Players (owner of the building) walked right through Oct. 1.

According to the account of the affair, upon the advice of his lawyer, Sully compromised, the dispossessed proceeding initiated against him in May, then agreeing to pay at the rate of \$1,600 from May 1 to Oct. 1, and the proceedings were adjourned until Oct. 1. On that date or Oct. 2, when the eviction occurred, with an appearance to represent Sully, the landlord obtained judgment in the dispossession action, and the eviction order following was handed to a marshal.

The landlord had demanded \$2,400 yearly from Sully, after Oct. 1. Previous to May 1 Sully was paying at the rate of \$1,200. Sully says he thought his lawyer, David Steinhardt, had looked after the matter.

Monday the agent for the landlord said Sully could return to his shop at the \$2,400 rental.

3 YEARS' WORK FOR HINES.

Law Office Already Has Closed 80 Weeks.

The Law office is figuring on keeping Harry Hines working on the Law string for the next three years. Already time has been supplied which will keep him in action for 80 out of the next 87 weeks. Hines is in his fourth week for Law. He suddenly withdrew from Keith bookings when offered the Century Promenade Revue, but never appeared in either show on the Century Road.

The Law bookers consider Hines excellently adapted for their houses and after he opened would have liked to play him for full weeks in New York. Last week at the American was the only house where that could be arranged, because of the prior line-ups in the other houses.

Hines is working on a sliding scale, the weekly salary running from \$25 to \$100. In addition there are a number of Sunday concerts allowed, the latter being said to net him \$200 more.

EDWARDS SUES SURGEON

Dr. Benjamin Presidential was served Tuesday in a \$5,000 damage action begun by Irving Edwards (vaudeville) alleging negligence in an operation performed on the plaintiff's nose, resulting in a disfigurement. Julius Kander represents the plaintiff.

Bryan Fay at West Baden.

Bryan Fay, oldest son of 1936-37 Fay is at West Baden following a nervous breakdown.

Young Fay was ordered to take a long rest by the family physician and will remain at the health resort for at least a month. He retired from the family act at the beginning of last season to enter the field of a bookkeeping concern.

This is registration week for the coming election. No person who has not registered in his home district will be permitted to cast a vote in November. This applies to the new absentee voter law.

Variety has received a number of inquiries as to whether any allowance is made for absentees this year. There is not. A number of commercial travelers' associations are bringing pressure to bear on the authorities to bring about a system by which registration can be accomplished while travelers are away from their home districts, but nothing can be done in 1939.

Unless stage people register in their home districts, they cannot vote this year. Thus, as it works out, the absentee voter law does not aid the actor who is away from his home during registration week. The law requires personal registration before the board of the electing district in which the voter is a resident. After that he can go before the board of Elections of his home county and there receive a blank ballot by showing that he will be absent unavoidably on Election Day. He may later mail the marked ballot to his county board in time to reach the board by noon on Friday preceding Election Day.

Registration places are open every day this week from 8 to 10:30 p. m., except Saturday, when they are open from 7 a. m. until 10:30 p. m.

"YOURS TRULY" ROGERS MAY DO MONOLOGING

79-year-old Showman Thinks He Can Talk Interestingly.

"Yours Truly" John R. Rogers, 79 years old, has his mind set on vaudeville as a monologist. Billy Jerome will be the shatter, if Mr. Rogers finally is induced to make the try.

The Jerome plan for a Rogers monolog is for the veteran to monolog for 15 minutes or so upon the show business as it was 60 years ago and as it is today. "Yours Truly" has interesting reminiscences without ending.

Though 79 years of age Mr. Rogers' mind is as active as a man of 50 and physically he looks very much younger than his years. It was only recently, while in a hospital, the surgeons advised him it would be necessary to amputate his right arm. Rogers rejected the advice and is now swinging the same arm cheerfully in proof the doctors were wrong.

Before converting himself into a theatrical manager, Mr. Rogers was an actor and is equipped for a monologistic career. Through all of his many decades he has retained a sense of the humorous that expresses itself in casual conversation.

Among those who know him Rogers has always borne the reputation for having "a great line of conversation."

5 SHUBERT SUNDAYS

Casino Replaces 46th Street—Davidson Booking.

Starting with next Sunday, the Shuberts will offer five Sunday night concerts.

The Casino will regularly have Sunday nights, replacing the Lyric in the 42nd street section. There will be two shows at the Century, one on the roof holding acts from the Promenade revue and other features.

The other Sundays are at the Winter Garden and the Central. Ed Dividow is in charge and books all Shubert concerts.

RECORD BEFORE PREMIERE.

Felix Adler and Con Conrad, after making a talking machine record of "You're the Only One," were contracted as a team for record making last week.

The song is out of Adler's musical farce "Corkin'" which opens in Alhambra next Monday. The show will be headed for Boston.

**JAN CANTON — in CHINA and
For Ten Weeks — 1940 Consumers 1941**

FRILLS AND FASHIONS

By ALICE MAC

No doubt the best thing in the Olympic show ("Hurry Hurry") last week was the clothes, and the girls that wear them, all having trim "little" figures to carry them off. First we have them singing on a darkened stage, in ankle-length dresses of pink and pale gray, trimmed with bow knots. Arlene Johnson made a sporting appearance in a black and white stripe satin shirt, with the coat of black. Nellie Nice perhaps is named after her figure, which she showed to advantage in all her different costumes. Her first appearance was quite striking, in white tights, with the tunic of white satin and brilliant strings of pearls hung from the waist to the wrist. Another dress was very similar, of brilliant, with yellow feathers standing out at the sides, worn over short knickers of royal blue. Nellie White, a good-looking brunette, wore a very pretty dress of rose pink velvet, short skirt with silk flowers around the hem. The hat was a becoming close fitting model of velvet, with flowers over the ears. The girls made a nice appearance in ballet dresses of white net, the bodice of black, with roses in the shape of horse shoes at one side.

The program reads: "Two acts and five scenes," entitled, "You'll Be Surprised." It is right, you would be if you knew what it was all about. Not much credit goes to Joe Wilton, who is not only the straight man, but wrote and produced the whole affair. Summing it all up, he's a good straight man.

The picture "Voices" as a comedy would have been funny, but as a drama, no. Some of the "thrilling" situations got more laughs than the Hank Mann comedy that followed. Diana Allen as the wronged sister was very sweet. She wore simple country dresses all through, excepting in one scene where she was seen in a dainty gown of figured net, the skirt trimmed with ruffles. Across her brow was worn a wreath of tiny roses. Gladys Coburn looked nice in nearly all her frocks, particular in an evening gown of black velvet, made very plain, the only decoration being a rose on the left shoulder. In one scene Henry Medley is left lying on the floor with the side of his head cut and bleeding, when found he is smiling happily to himself, resting on a couch. Miss Coburn is seen in another black frock, but this one was of lace veiled over white satin. Gilbert Roney as the sweetheart had his eyes made up far too heavily all through the picture.

For comedy Jean Bodine's "Peck-a-Boo" is ahead of his latest show, "Twinkle Toes," and it runs it a close race for clothes and girls, especially in Frankie James and Arnette Creighton.

In black sequins Miss James looked beautiful. The model is draped up one side and caught with cherries. Another gown that became her was of royal blue chiffon veiling, an undershirt consisting of different shades of narrow ribbon.

A dainty ingenue in Miss Creighton. She wore a striking costume of white satin, outlined in squares of cherry velvet. It was made short and caught up one side with narrow ribbon. The dinky knickers and tam hat matched. Smart was Miss James' dress of tulle, embroidered in orange silk, panel effect.

For the opening scene the girls looked pretty in smocks over knickers of dark red velvet. Fencing costumes were becoming, black velvet shirts with yellow cloth draped round the body forming the bodice. A pretty scene was "Mildred's Boudoir," where Miss Creighton made a dainty picture in a crimoline of white silk patterned in flowers. With this was a pale bonnet of the same material with feathers at the side.

In this scene the girls appear representing different articles needed by mildred, the prettiest being the costume of Jewels, of silver trimmed with brilliant. Hanging from the arms were circles of different jewels. Another dress that was nearly as pretty was Flowers, little knickers of green satin, with flowers bunched round the waist, pink forming the bodice. In a sort of minaret suit of royal blue satin Miss Creighton looked topping. It had little pantalettes showing of orange satin striped in royal blue. The girls for this number wore dresses of orange shade, with blue net trimmed with sequins forming an apron effect back and front.

Miss James donned a very handsome cape for one scene, black not heavily encrusted with ermine sequins. When discarded it revealed a charming dress of white satin, trimmed on the skirt with red feather tips.

Very effective was the harem scene, and the girls looked picturesque in their Turkish costumes.

Clothes do not play an important part in Mary Miles Minter's latest release, "Sweet Lavender." Her costume is very simple, chiefly gingham pinafores. A pretty frock was worn by her for her first ball, very girlish in pale pink georgette, outlined in narrow bands of lace.

In boy's tops Miss Minter looked dashing, and made a beautiful close-up when in the car with Milton Mills, who in some parts of the picture would have looked all the better for a visit to the barber.

Miss Minter's blue serge dress was neat, made plain with round neck and short sleeves. The hat with this was of black velvet, trimmed round the brim with a wide band of white fringe. Harold Goodwin as the boy sweetheart was jolly good, so natural, but, like Mr. Mills, his appearance would have been improved with less hair.

One scene has Miss Minter in a heavy rain storm, from which she emerges perfectly dry.

Francene, with Jimmy Lucas, at the Broadway this week, shows that last season's clothes, with care and attention, may be again worn and look fresh and new. Her first, of clinging black satin, made very vampish, the kind that has no bodice and very little to the knee, if worn in the street, would spell pneumonia. Next she appears in a soulless frock of black sequins, with a large basket of flowers worked on the side.

Lily Leonard (Lampard and Leonard) wore a dress that was exquisite and became her dark beauty. Silver sequins were patterned on a background of black chiffon, with the bodice of the silver, which was flared around the waist. The setting for this act was charming, of pale grey, caught up at the back, revealing rose pink draperies. Two artistic lamp shades added to the beauty of the surroundings.

Martelle has a smile and a pair of shapely legs that would win him applause anywhere, and he certainly shows both to advantage, especially the latter in an odd costume of gold tissue, which had as trimming one side a pheasant, with the tail standing out at the side. His bride's dress was very sweet but not exactly the costume a blushing bride would choose. Very short, it is of tucked-up satin, with the long train of net veiling the shoulders. Martelle's wig looked as if a visit to the cleaners would improve it.

The woman in the Armstrong and Downey act has plenty of life, never still a minute, she is in front of the bright lights. Her gowns were very pleasing. An emerald green net with the bodice and panel down the front of sequins being particularly so.

As Madame Blise only wore the girls a better choice could have been made. The one was of black net over a foundation of white, trimmed in flowers and silver fringe. The latter had dark blue sequins forming sort of epaulettes on the shoulders.

Two things stand out very clearly in Tom Mix's picture, "Homespun Pinks"—Lloyd Hughes and the dog. The latter is remarkable. Lloyd Hughes' young lawyer was splendid. No wonder they elected him district attorney. He seemed very young to hold such a position, but, to use a little slang, "the kid showed the ring he was in."

Gladys George was the only woman who stood out, compelling the boy's mother, well played by Lydia Knott. Miss George wore two attractive ginghamas, both of check material, and a black dress was neat, quite simple, with pointed lace forming a round collar and cuffs.

NEWS OF THE MUSIC MEN.

One of the leading publishers is reported to have placed a number that looks like a hit with the 10-cent stores, on the agreement that the stores use also two other publications of the same firm that do not evidence as much strength. The music publisher in doing this is testing the 10-cent trade at present. If the seller can pull the other two along, the publisher figures reducing the hit to the 10-cent class instead of selling at 30 cents was not a bad business move. If the other two do not show expected results it's improbable the publishing house will give the 10-centers another chance with anything that looks good. The 10-cent stores, particularly "Woolworth's," have been practically declared out of popular music selling within the year. The publishers, taking a stand against the 10-centers for popular music, refusing to sell at 10c. for retail at 10c. have won out, and stood out even during the music selling depression of the summer. Some of the 10-cent stores had to abandon their sheet music department, not being able to hold out an attractive list of numbers. At the same time it disposed of the "local" music proposition for the 10-centers. Many 10-cent stores held to the idea that through plugging local songs its sheet music department could be held up. One music buyer believed so strongly in this he became over-independent. The larger publishers always laughed at that end of the 10-cent scheme and their prediction that once they stopped all the 10-cent music would stop with them turned out to be the correct one.

That Art Hickman and his band contemplate confining the major portion of their activities to the East is evidenced by the contract Mr. Hickman and Ben Black signed with Waterson-Berlin-Snyder last week to write exclusively for that house for two years. Ben Black, who was for many years professional manager for Sherman, Clay & Co., the San Francisco music publishers, has resigned. He is the pianist in the Hickman band at present playing on the Ziegfeld roof. Hickman and Black's "Hold Me" has done considerable to establish their reputation as song-writers.

Low Hawkins, the monologist, has made a test record for the Edison Co. for the purpose of continuing the work begun by the late Cal Stewart. Whether the new monologues are to be expected under the Cal Stewart trade name is problematical, but Hawkins will most likely be signed this week as the chief Edison monologist. The reports on the test recording are very encouraging and complimentary.

With the opening of the new H. R. Kress store on 124th street and 4th avenue on the site of the former Pubst dance hall, the music men are looking forward to an increase in their local sales considering the added facilities afforded by the new store which will make a feature of its music counter.

Max Frival will reenter music publishing for himself with a new number, "Back Home in Your Heart," written in collaboration with Charles A. Snyder. Frival was last chief road man for A. J. Stamp.

Jack Mahoney and Carey Morgan have placed their "Rube Ruth Blues" with Jack Mills. Mills is also exploiting a number, "Welcome Stranger," written round the Aaron Hoffman play of the same name.



ARTHUR DEAGON

Everybody knows ARTHUR DEAGON, the most versatile comedian of today, the possessor of a wonderful baritone voice embracing a range from grand opera to ragtime, a dancer, an acrobat and late star comedian in "Lady in Red."

Now (Oct. 7-10), Lee's Lincoln Sq. New York.
Oct. 11-13, Lee's Ave. B, New York.

LOW CANTON — in CHICAGO
For Two Weeks — 1010 Consumers Bldg.

TOMMY'S TATTLES

By THOMAS J. GRAY

World series each year with baseball teams suggests possibilities for show business. Why not a world series between dancing teams, acrobats, monologists and "take laugh" straight men and women, and bow stealers?

Each time you hear the League of Nations explained it sounds different, which puts it in the same class with a "pay or play" contract.

If it does nothing else, the month before election gives a lot of people a chance to get in the film news weeklies. It's the best chance they've had since they disbanded the committees that "welcomed" the boys home from France.

Farm labor is very plentiful in the west this year. Now we know where those Jazz bands are going.

News item says, "Railroads still trying to increase their revenue." Still trying? Why not make up the following rules:

Pipe smokers to be charged two cents extra each mile they are in use. Penicils two cents a mile extra. Those used to write parodies, eight cents a mile.

Bags carrying dogs, eight dollars a minute.

Golf bags carried by actors, four cents a stroke, on scores talked about in smoker.

Soubrette's ear rings, ten dollars a day.

Press notices displayed on the train, seven dollars a word.

Diamonds worn by burlesque show comedians to be charged for by the pound.

Rosin boards carried by acrobats to be paid for according to their dialect.

Dramatic actors wearing long flowing neck ties to be charged for them by the yard.

Chorus girls to be charged one dollar each for all photographs carried just to be placed on dressing tables.

Price of men's tailored suits to be reduced next spring, which will not do the "straight men" any good this fall or winter.

Fall Fashion Hints:

"Split neck" overcoats will be very popular on the small time.

Heavy overcoats are to have very large pockets, so single women's husbands can carry their orchestras easier.

Folding derbys are to be worn by men who want to put them in their pockets instead of checking them.

Heavy mittens will still be worn by audiences through New England and Pennsylvania.

Roller skates are not to be worn with dramatic sketches.

High brows claim the present theatrical season is too low brow. The ticket speculators haven't said a word.

Since the "Salvation Army Doughnut" girl songs have stopped "getting them," a lot of people seem to have a hard time getting a finish.

Local excuses.—Why shows don't go on the road:

Monday—"Well, they always wait to see what you have here."

Tuesday—"This is always kind of an off night."

Wednesday—"We'd have had 'em if it weren't for the Elks' weekly dance tonight."

Thursday—"People here let their servants off tonight so they stay home."

Friday—"It's always bad here Friday. They wait for tomorrow night."

Saturday—"Your show just didn't 'catch on,' I guess."

Quiet week so far, none of the vaudeville actors have announced their own revues.

Maybe the boys are running out of titles.

World's series doesn't seem so serious so far.

SPORTS

The Friars have arranged a series of entertainments for members only during this month. Wednesday was Athletic Night with R. L. Ripley in charge. Oct. 15 there will be a billiard match between Hoppe and Peterson with Ed Mercer directing. Oct. 20 E. P. Albee will set a Vaudeville Night. No fee is charged for any of the members' entertainments.

Captain Irving O'Hay, the straight man who is working with Frank Conroy, will retire from the show business after this season and return to his former occupation of umpiring. O'Hay has been appointed an umpire in the Southern Association and will join their staff next spring. O'Hay was at one time an umpire in the Eastern League, on the International, but gave up baseball to follow a stage career. At the outbreak of the war he enlisted and won a commission as Captain. He is a veteran of the Boer, Spanish-American and other wars, having travelled all over the world as a soldier of fortune. He at one time worked with Ben Hurday and was in burlesque for several seasons.

Jack Kelly, Olympic champion single sculler, a member of the Vesper Boat Club of Philadelphia and a brother of Walter C. Kelly, the "Virginia Judge," brought back an amusing incident from the Olympics at Antwerp. The Annapolis crew beat England's crack Leander eight for the Olympic title, coming from behind in the last eighth mile, the English crew falling exhausted as it crossed the finish line. Kelly likewise came from behind in the semi-finals with Hatfield, the Australian. The Philadelphia explained he "out-forged" Hatfield first by getting the ump at the gun and then permitting the Australian to come on even terms at a mile. Hatfield then took a half length lead until near the finish, when Kelly spurred ahead. Boreford, the English sculler, chatted with Kelly after the

race, the latter explaining his tactics and warning Boreford he might fall for the same thing the next day. That is what happened. Kelly rushing ahead in the last eighth. After the race an Englishman asked Kelly if all American oarsmen rowed the same way, mentioning the navy crew and Kelly having come from behind and winning after being "beaten most of the way." Kelly surmised that all Yank rowers were the same. The answer was that it was "most annoying." England had lost the rowing championship, but that was all he had to say about it.

The following is from the Bonner Springs, (Kansas) "Chief," published in the little town near the home of the former heavy-weight champion of the world:—

Jeff Willard is not lacking in courage and nerve. He has signed for another bout with Jack Dempsey. Evidently something about a flugging match appeals to Jeff, but we are at a loss to know what it is.

Jack Johnson, former world's heavyweight champion, who is in the Federal penitentiary, Leavenworth, Kansas, has been given the assignment of baseball park orderly. This duty carries the responsibility of keeping the park in first-class condition. Besides being used for ball games the park is used daily for other athletics. It is understood that Warden A. V. Anderson will make the pugilist athletic director at an early date. It is claimed he will not be made a trustee as his appearance outside the prison would cause too much comment. Johnson appears to be in good condition and has already appeared in several boxing bouts in the prison ring with other inmates.

FOREIGN AGENTS FINANCING PASSAGE FOR GERMAN ACTS

Shortage of Open Air and Circus Material for Next Season to Be Relieved by Reopening of Travel—Mistaken Idea of Dollar Value Corrected.

Agents specializing on foreign acts for booking here are finally seeing light and a fair number of features wanted here mostly for fair, park and circus work are expected for the next open air season. The peculiar idea of the value of American money, gained by actors and others who have been virtually compelled to remain within the Central Empire, is gradually being corrected.

Combined with the low rate of exchange, the general idea of performers over there has been that the American dollar is worth but 30 cents and that has led them to demand salaries far in excess of their value. The high salaries asked by American acts for foreign bookings has been based on the low rate of exchange. Foreign turns believed they should demand bigger salaries for what they thought was the same reason.

Now that they understand the true situation salaries have been coming down steadily. The agents succeeded in explaining the matter by showing German and Austrian acts that an American dollar would purchase from 50 to 70 marks. Before the war marks were exchangeable on the basis of about four for \$1. Some acts are still holding out for exorbitant salaries, however, one German troupe quoting itself at \$1,000 per week.

At present the rate of exchange is keeping many acts who are said to be "wired to get out of Germany." These acts, while willing to come over, have not the money to secure fares. It costs about \$150 per person for passage and for the usual fare of three or four persons the transportation cost is around \$500 American money. This means, however, between \$3,000 and \$5,000 marks.

As an aid to bringing such acts as are booked here, fair and circus men are advancing the passage money or the tickets. That is the only solution in bringing in that class of foreign material. The transportation is later refunded by the acts.

Some of the newer features stand a chance of building up salaries after showing here. A case in point is Perry Corway, the musical clown at the Hippodrome. He is under contract at \$350 but as high as \$750 has been bid for him following the Hippodrome. Corway is slated for the New Amsterdam roof next spring. He is an Austrian.

KANSAS RAIDS CARNIVAL.

Authorities Act on Request of Business Men.

Kansas City, Oct. 3. Acting upon a complaint of L. K. Vallandigham, president of the Armistice Business Men's Association, deputy sheriffs on the Kansas side of the city raided the Con T. Kennedy Carnival show, where it was claimed gambling was being permitted.

One arrest of a "game-of-chance" operator was made. Following the raid, Acting Mayor Hays ordered all doll racks and questionable games closed.

CIRCUS PEOPLE ILL

Cincinnati, Oct. 3.

It is a coincidence that "Governor" John E. Robinson, oldest member of the well-known circus family, his wife and Johnny Wilson, formerly one of America's greatest ring performers who was long with Robinson's circus, are all here at the same time.

Mrs. Robinson was recently removed to her home, 1123 Bonding road from Christ Hospital. After that, the "Governor" took sick waiting for her condition.

Wilson, at the Good Samaritan Hospital where he was removed several days ago from his home at the Hotel Mayfair. He is dangerously ill and the Robinsons visitors are

Arthur Voegelin has moved his office to the 1415 Broadway Building adjoining the Packard Agency.

ORPHEUM OFFICE SCARE THROUGH JACK KOHL

Chicagoan Held in Peace Bond After Threatening Beck.

Jack Kohl, son of Mrs. Charles K. Kohl, of Chicago, was held in \$1,000 bail to preserve the peace in Night Court, Monday, by Judge Ten Eyck, following a disturbance caused by Kohl that afternoon in the Orpheum Circuit office in the Palace theatre building.

Kohl entered the Orpheum's suite and demanded to see Martin Beck. After a somewhat violent scene, during which Kohl was alleged to have made threats against Beck and others in the office, the traffic policeman from the Broadway and 47th street corner was called in. The Orpheum Circuit people preferred a charge against Kohl, who was taken to the Night Court.

Mrs. Kohl, widow of the Chicago showman in the former firm of Kohl & Castle, is interested in several of the Orpheum Circuit theatrical enterprises. Her son, Jack, some years ago married Vinie Italy, who recently returned to vaudeville and is with her husband in New York.

TORNADO PUTS RAZZ ON BERNSTEIN'S SHOW

Carnival Blown Into Kill Von Kull, Staten Island.

Freeman Bernstein's Carnival, which braved the wilds of Staten Island last week and bumped against several days of rain, was "bumped off" late Thursday night.

That was accompanied by a gale, the tail end of a tropical hurricane which moved up from the Gulf and which tossed the entire outfit into the Kill von Kull. An animal act had most of its dogs scattered all over the island and they are still looking for several trained cats. A "doll" wheel was found on a telephone pole 100 yards away.

FUNNY "PRO RATA"

House Deducts 43 Per Cent. of Salary for One Day Missed

Through his own attorney, Tom Gillen ("Pinnegan's Friend") is starting an action against P. F. Shea, manager of Miner's Bowery Boulevard Block, to recover \$43, the amount deducted by the theatre management through Gillen having failed to appear on two Sundays during his contract with the Bowery.

The two weeks booking was made through Billy Atwell in the Joe Shea office. It called for Gillen to receive \$100 weekly, and Gillen agreed to do his single turn on Sunday wherever ordered if transportation was paid. The heavy work involved in the Bowery engagement left Gillen's voice hoarse for Sunday work. On that day P. F. Shea ordered him to play in Holyoke, Mass., where Joe Shea runs the Bowery vaudeville show. This Gillen said he could not do. Upon receiving payment for the first week he found \$43 had been deducted for the first Sunday's performance. The following week it was reported with again \$43 deducted. This amount is said to have been explained as \$43 claimed by P. F. Shea for the first day and \$43 claimed by Joe Shea for the second day.

The payment of a seven-day week on a \$100 contract is \$143.

Gillen filed a complaint with the N. Y. A. on the matter, but notified the N. Y. A. he would proceed to collect through his own attorney.

FARES PUT UP TO CONGRESS

(Continued from page 1.)

proval of special rate, or to petition Congress for an amendment of the Sherman law, which forbids preferential passenger rates.

Officers of four of the leading theatrical organizations already have expressed their willingness to co-operate fully in the circulation of a petition designed to secure a rate reduction. They are the V. M. P. A., N. Y. A., Actors' Fidelity League and Touring Managers' Association.

The United Managers' Protective Association is working independently toward the same objective.

The railroads are understood to look kindly upon a preferential classification for travelling theatrical companies, for the reason that high rates threaten to curtail theatrical travel and reduce revenue from this source, whereas a lower rate might encourage enterprise in road ventures and swell this item of railroad income.

Mr. Wilson's ideas are incorporated in the following letter:

St. Paul, Oct. 2

Editor Variety:
I have just finished playing the first four weeks of my route for the season of 1935 and 1936, and at the end of these first four weeks, I find that my railroad, Pullman and express baggage fares are just 100 per cent more than they were one year ago today.

With the above figures in mind, the transportation situation is undoubtedly one of the vital things which the manager, actor and public alike have to very seriously consider. The public is vitally concerned because, if this state of affairs continues for any length of time, it means that the managers will withdraw their big companies from the road, and that will mean that with the exception of New York, Boston, Philadelphia, Pittsburgh, Chicago and possibly one or two other cities, the public will see nothing of the big New York productions and should there be an exception to this, what they will see will be depleted and cut down that they will hardly be recognizable.

This situation can only be met and relieved in one way. It is absolutely impossible for the actor to meet this additional expense without demanding more salary from the manager. The manager claims, and perhaps justly so, that he cannot pay the actor any more without first raising his prices of admission, and this, I think, we must all agree is out of the question for the time being. There is but one other plan that looks practical to relieve this situation.

Before going any further in this matter, I want to call attention to this fact—England with her tremendous indebtedness, with her internal labor troubles, with Ireland at her back and Bolshevism at her throat, threatening her very existence—with all this England saw fit to remodel and appreciate her children of the stage, by allowing them a rebate on all railroad fares.

Now, it is an undeniable fact, that the actors and actresses of America have made for themselves during the crisis which this country faced throughout the war, a record which must be envied by every other profession in the world. Not only by anticipating calls for aid, with their services, not only by their tireless efforts in the Liberty Loan campaign, not only by the thousands and one personal sacrifices, which they made and which the public know little or not at all, but by fighting in the ranks and nursing on the bloody fields of France.

With these undeniable facts being granted, my plan for relieving the artist of this unneeded and additional expense is an appeal to the public and press in the form of a petition, signed by the members of every branch of the theatrical profession in America, calling upon the Government to direct some method of relief through the Interstate Commerce Commission or other agency. The petition to be drafted immediately, printed in all of the papers that will handle their help papers of all theaters by the local newspapers so that the artists can attach their names. This could be done in a very few weeks, and if any action is to be had it should be done in the immediate.

With just twelve days past autumn (leaving less than publishing time)

Jack Wilson

The following signatures are expressed with respect to the suggestion

"SEN." MURPHY HITS BACK

Answers Wife's Suit with Charges of Intimidation.

Flooding the trial of Kitty Lebraun's separation action against Sam Lebraun, known professionally as "Senator Francis Murphy" (monologist), Justice Newburger awarded the plaintiff \$50 weekly alimony and \$250 counsel fees this week. The plaintiff charges cruelty and desertion.

The defendant's and his witnesses' answering affidavits on file in the County Clerk's office dispute counter-allegations of infidelity. Murphy's affidavit has it that while playing the Winter Garden received an anonymous letter appraising him of his wife's friendship with an Italian, Joe Conato, residing at the Hotel De France. Another affidavit sworn to by Amelia Strouse, wife of Jack Strouse, (of the Century Roof show) contains the information that on a certain occasion, during Senator Murphy's absence from town, she met the plaintiff and another friend Evelyn Franklin, and accompanied them to a Greek restaurant on 35th street, next door to Maxine's, where the plaintiff exhibited the photograph of a man contained in her locker, whom she mentioned as her sweetheart. He proved to be the Greek proprietor of the restaurant. At 3 a. m. that morning he drove them to the Hotel De France, the affidavit says.

Julius Kender and Monroe M. Goldstein represent the defendant.

tion contained in the Wilson letter, that a petition be circulated for the purpose of having the railroads grant a reduction in the present traffic and freight rates to the theatrical profession.

Pat Casey: Speaking for the Vaudeville Managers' Protective Association, I am quite sure the V. M. P. A. will readily co-operate in any practical move that would have the effect of securing a reduced railroad rate for vaudeville actors, and the theatrical profession in general. If the petition suggested by Mr. Wilson is gotten up, the V. M. P. A. will gladly assist in its circulation in any manner that is within its power. Acting for the V. M. P. A., I have been in consultation during the past few weeks with the chief railroad heads of the country and have submitted a plan calling for a special rate to theatrical people by the railroads. This plan is still under consideration by the roads.

Henry Chesterfield: The National Vaudeville Artists in hearty in favor of Mr. Wilson's suggestion, and the organization will co-operate in the circulation of such a petition as Mr. Wilson mentions in his letter.

Howard Kyle: I will submit the idea of the Actors' Fidelity League co-operating in the circulation of a petition as described in Mr. Wilson's letter to the board of directors. I am reasonably sure the A. F. L. will assist in such a move.

John J. Coleman: The Touring Managers' Assn. of which I am secretary will assist in circulating a petition such as Mr. Wilson suggests. There is a movement on now, calling for such a reduction of passenger rates to the theatrical profession. In about ten days I am hopeful that some favorable action can be secured in the matter. As the matter now stands, most of the roads seem favorable to a reduction. The plan has yet to be presented to the Sea Board Air Line and the Southern Railway. These two lines are to have board meetings within the next week or so, and the question of granting a reduced rate to theatricals will be considered.

Theatrical men interested in transportation problems are heartily in sympathy with any movement aimed to ease the amusement field's increased rail rates. But they are of the opinion that efforts along that line are like "shooting at the moon," as promising prompt results are concerned if the planned petitions are to be addressed to Congress. They point out Congress will not convene until December, and by the time a bill is drafted and acted upon, the short season will have faded.

Quick action is the objective of whatever efforts the amusement field will make.

The principal problem appears to be whether to aim the petitions at Congress or the Interstate Commerce Commission. If any nationwide movement is started to get such concessions as are allowed such success in England, it will be necessary to appeal to Congress to amend the Sherman Rate Act, thus making the law which has governed railroad rates for the past 30 years.

The only chance of getting quick

PEARSON PRODUCTIONS TAKE IN CHAS. FREEMAN

Charles J. Freeman this week became associated with Arthur Pearson in the latter's various theatrical activities. With Freeman's connection these will be extended to cover about every phase of theatricals, including the producing of vaudeville acts and productions, legitimate and burlesque attractions and general booking.

A. Baldwin Sloane has been retained to furnish the scores for the musical output and John Murray Anderson will be connected with the firm to look after the production end.

Pearson is interested in several attractions, but quietly excepting where his name stands as the producer. He was one of the original promoters of the "Greenwich Village Follies" and still retains a special interest in the ventures of the Bohemians, Inc.

Freeman for several years was a booking manager in the Western Vaudeville Managers' Association of Chicago.

Mr. Sloane is a composer of wide repute. Mr. Anderson of late has jumped into the theatrical limelight as a producer. His work on the "Village Follies" and also "What's in a Name?" attracted universal admiration. Neither Mr. Anderson nor Mr. Sloane, however, will exclusively devote their time to the Pearson output.

action before Congress, in the opinion of one of the best-versed theatrical and railroad men in New York, would be through the employment of a lobby—claimed to be the only aid for quick action in Washington.

Another angle that should be worked on is for the vaudeville and legitimate divisions of the field to get together and stand solidly for a program. The United Managers' Protective Association has been at work upon the problem of securing a party rate and the report is that the work is regarded as having a good chance of being successful. But a party rate will not benefit vaudeville, only in those cases where a party of acts combine in a movement, or a road show, approximate 25 persons.

The alternative of an appeal to Congress by petition is an appeal to the Interstate Commerce Commission to permit the roads to extend a theatrical rate (the Government itself has no control over the railroads). It would be necessary for the I. C. C. to revoke a rule in force for 15 years. At that time high rates drove every show from the South, and no attractions ventured into the territory until after the first producing managers' association succeeded in securing a party rate considerably lower for a minimum of 10 persons.

The I. C. C. decided the Al Fields case, and it was held that under the Sherman act there could be no classification of railroad rates, and the Commission refused the issuance of a rate to theatricals less than charged the general public. The Fields case was never actually fought on appeal. It was suggested that a test case be made in the general way, finally going to the Supreme Court. That was never done.

It is known that the I. C. C. has at times varied the rule and special rates have been granted such as children's tickets, clergymen's tickets and for attendants on cattle trains.

It is noted, too, that the railroads did not ask for a boost in passenger rates when the recent advance was made by the Commission. The roads themselves asked for freight increases the volume and value of which is far greater than from passenger travel. The I. C. C., without the roads demand advanced the rate from 3 to 3 1/2 cents per mile, basing the action on a Supreme Court opinion that all branches of railroad activity should be self-sustaining.

If the railroads themselves desire to make concessions to the amusement world, they cannot make new rates effective without the consent of the I. C. C. And it appears the I. C. C. cannot change the rule under the Sherman act as it stands.

Concerted action by theatrical people is necessary first, and from the way the problem lines up the petitions should be addressed both to Congress and to the Interstate Commerce Commission. So far as the roads are concerned, P. is believed, that the majority are in favor of granting theatrical concessions.

MAJESTIC, CHICAGO.

Chicago, Oct. 6. Marie Nordstrom makes her bow as a headliner. Topping, single-handed, the majestic Majestic, Miss Nordstrom caused some lifting of eyebrows. She is not especially well known here, having played as a single now and then without causing unusual comment or attracting marked attention. When she came on Monday evening she got not one tap of recognition. "Tuck, Tuck," the act which was extensively reviewed as new in the East, is not new here. Miss Nordstrom did all of it last year except the finishing number, the one in which she dies in the dressing room after doing a dance "with a beating heart." She also stages her lap and limb-borne numbers in play sets within a cyclorama.

She got greedy appreciation, as becomes a splendid little artist, but failed to qualify as a draw or star. Five empty rows on the main floor on a Monday in perfect fall weather told the story. Miss Nordstrom is an attractive young woman, a keen imperator of types (except Japanese) and a first-class vaudeville singer. But the responsibility imposed on her seems to call for more weight.

The bill was not powerful at any stage. It has neither great entertainment, novelty nor sensation. At that, it probably ranked with the average triphuman show in exposure, whereas it graded far below it in flash and entertainment.

Margaret Taylor opened, burlesquing herself with a song in "use" to start off the bill. Singing is not her forte. Being programmed as a wire walker further prejudiced her essay at a jazz ditty, and following Sophie Tucker in with the same number, Miss Tucker being probably the

world's foremost delineator of that type of creation, killed it altogether. When she got on the wire she did nicely, going to a split for a flash and a light hand.

The strongest act in the show was on No. 2. Joe Elmore, half and brother. The man opened in the pit, directing. Miss Hall, a stately girl, with radiant charm and bewitching execution on a violin, took the audience by storm. The bill followed with a "vocal solo" in the pit that scored. A dual thereafter, in which he tried with whatever technique yet not whistling numbers, echoed in the young woman on her enchanting violin, carried the dual effort to a running success. It is a perfect turn of its sort, containing much instrumental offerings. Miss Hall has a quality of personality and a fluency in musical talent, while her brother is a serious musician who first convinces that he can play and then proves he can entertain.

The added feature was played third. "Kiss Me" which in the day was a bright, snappy act, is here with a small-time cast that plays it so badly its own mother wouldn't know it or admit it. The plan is laid out with no respect for even those standards which have existed. The ensemble is a miscellaneous collection of girls running to every size and type, with one member, the one who does "Gipsy," that contributes enough to justify the wear and tear on her clothes. The principals, with one exception, are underlings in the pit. The one exception is Dorothy Moffet, who is overdoing here. An ambitious number, collecting all the famous names of history, in including Juliet, who was seriously a vamp, poised out without a palm. The act is below standard throughout, though it has bright lines, intelligent lyrics and Fred Astaire touch.

Harmon and Freeman, a straight man with an unusually pleasant voice, who sings for two little, and a tall Hebrew comic who goes great for a few minutes, but works his freak attitude (he is at least 6 feet 4) too much, did all right. The comedian "cut out his welcome" a trifle at the end and duffed what might have been a solid hit. He is of the Al Jolson variety, except that instead of being very loud he is very long. The act got laughs, especially in its early minutes, and is of the requisite rather than overdone, always a favorite here, was warmly received and got attention and admiration. His bill picks a routine has been seen here on a bill that it might be wise for him to consider new characters. He did not go far for his usual run, but the deadly duff of the show must have hurt, and at that he got a healthy crowd and stood up.

Healy and Grossman ran their series of comedy and four songs, making up the company. Their lounge routine did not rip the roof off, but it got them out with a live volume of music. It was a hard-boiled laugh in front. From common sense would have been good. Miss Nordstrom followed, and then Miss and Mrs. who got laughs and drew lots of houses on their harmony singing, ending with good portions. Following a more spirited program they would have rounded up. The pretty Dorothy Moffet led in the singing and with their animated novelty for far beyond the fare that before the golden variety of cheer.

PALACE, CHICAGO.

Chicago, Oct. 6. After a week that the show began to take on life and developed into an entertainment, La Toy and Vesta opened the bill in "one" with a drunk scene that lagged, then into full stage with a book of miscellaneous bits that were punctuated only by jumps, falls and tumbles which were amusing. The finale was without any exception. "The Man Off the Ice Wagon" came next. Through the entire act the audience, which is pretty chummy here on Monday afternoon, gossiped and paid small attention.

Jane Hilson in a quick change melodrama, came third. The changes were not amazingly quick.

and the melodrama was so "melo" that in spots the house laughed out of turn. Some of the characters portrayed by Miss Hilson were intelligent, others amusing, others absurd. For a flash she dies in black, gags "God bless the United States" and the orchestra hits up "Stars and Stripes." Just an act getting by. Huxley and Debow followed and went fairly, Debow getting laughs on his quivering and a hand on his dance.

Frances Pittchard, a slender blonde who looks like Gertrude Hoffman did a few years ago, launched out in an act palpably reminiscent of "Three in a Crowd" as done some seasons ago with Sheila Terry featured. Instead of a singer and dancer competing for her, she had two dancers. And two dancers they were, too. Edward Tierney and James Donnelly, in a variety of weirdly rapid stepping, took the first bows of the show. Miss Pittchard stepped neatly and looked nice. She did a few impersonations. The duo went for a bully hand at the end. Harry Anger and Neta Parker, having the courage to do "The Vamp" and "Portuguese" Americans and Greeks" for their entire song stock, worked big-time for laughs on a vibrato, and closed to a stop-show bombardment.

Then Harry Carroll and his revue, here for two weeks, one of the smartest and most meritorious big acts of the day. Carroll has a winning personality in addition to his accomplishments. The lyrics, by Richard MacDonald, are also clever and Gilbert that both their writer and their presenter should be publicly thanked for crediting vaudeville audiences with more than one-cylinder and one-syllable minds. The same "class" pervades the entire turn. The clothes are sweet and rich, the girls are pipping and the prima donna, Grace Fisher, seems as of another world.

In her case again somebody should be thanked for daring to trust her with numbers that would usually be assigned as "showing up the act." Maybe bookers went laugh, laugh, laugh. But audiences want the truth, whatever kind the goods may be, as long as the goods are the goods. Miss Fisher in the last word in the goods, having dignity, voice, manner, culture, finesse and human vibration of the stage, yet not stagey.

Tom Dingle's dancing scored, and Patsy Delaney and Ruth Miley, a two-girl dancing team, took two bang hands. Carnette Love, of the chorus, stepped out and put herself a few hands too. Carroll was liked all the way, striking at the piano. In a couple number, the last of that type yet heard, he hung up a personal hit. A lot of an anti-dance women in repeat strains after the finale, but it hurt little and left enough for another evening. Then Carroll made a speech. He ought to write MacDonald to write him one. His talk was all out of the strain of the act, and he went as far as to commend his other acts to the audience and to talk about Wolpin, whom he had 1,000 miles away and counted 1,000 miles. But still—the two reviews cut even here in a year. La Toy's act accepted.

An unaccountable stage-wait hung up Walter Ward and Ethel Huxley, closing the show. A chair has enough woe without a five-minute delay. Then the two little people came out in "one" after all, and with a freckle song and dance had to follow Dingle, those girls and the other dancers on the bill. Still a few remained. But when Miss Dingle rolled in on a bicycle and the first rays of the spotlight struck the nickel-plating, there was a stomp, and what came after that didn't matter.

No review of the Palace is really complete without mentioning for a crisis de pit Dan J. Huxley, the leader. Throughout the performance—and a Monday matinee is like no other—the master hand of this director stands forth, a staff of support to the nervous and feverish entertainers. Huxley has saved many an opening show at the Palace. He did it this time, too.

McVICKER'S, CHICAGO.

Chicago, Oct. 6. Lots of songs and funny sayings are featured at this theatre this week. Huxley and Wilson open the show in excellent ring gymnastics. The female member shows remarkable strength in her jaw when she whips her partner from a trapeze, holding him by an attachment to his belt. This act is good enough to open any two-day bill. Ardell and Tracy, in singing and music, did fairly well. The girl wears beauty spots on her face and on her arm, which mean nothing. She sang several songs, while her partner accompanied her on the piano, also on the 'cello. The 20th Century Four might as well be named the 19th and it would have as much weight. The four girls sang without rhyme or reason or melody or harmony. The girl routine should cut out half of her fancy capers.

Kerry Hella and Co. in a "Sinner" sketch did very well. A comedy and Martin two blackface comedians offered some new material and did well. Their dancing is somewhat of a feature doing a George Formosa soft-shoe dance. Ruth and Walter followed, the male member doing all the work, but he carries a very pretty mile along with him.

who brightens his line of Italian chatter. The laughing hit of the bill was Shaw and Bernard, two boys, one doing a dope and the other light Hebrew. They call their act "The Mosquito Trust," and they certainly demoralize the poor beast. Laugh after laugh is heard throughout their routine. The member who plays the dope has a beautiful, melodious baritone voice, and was forced to sing an encore. Haynes, Montgomery and Hanson closed the last show with their skill billed the "Deputy." They have pretty harmony voices, and closed to a good hand.

STATE-LAKE, CHICAGO.

Chicago, Oct. 6. "Not so good" and "not so bad, but not so good" would be putting it about the bill at the State-Lake this week. Collier and DeWilde, roller skaters, opened the show after a very good picture. They wear beautiful costumes.

Bill Robinson, with his colored smile, won 'em and danced his way into the good graces. Bill played the Palace a few weeks ago, and did fair there, but they appreciated him at this theatre more so than at \$1.50 top. Will H. Armstrong and Co. have good material and a fair plot. The female member is a very clever dancer and works well alongside of Armstrong, in fact so well that her name should be mentioned. The act registered.

The hit of the first performance was Bob Murphy and Elmore White. Murphy can sing a song and clown and get serious all in a moment's notice, while White plays the baby grand.

Whipple and Huston in an act called "Life's Shoe Shop" is an allegorical contraption. Huston gets a lot out of his rendition of "I've a Good Job Now," and it goes as big as his last year favorite, "I Take the Dough. He Me Fa So La Si Do."

Law Dechasteler followed and offered out making his political speech. The first show closed with Miss LaBerge in her posing routine.

INDIANA, CHICAGO.

Chicago, Oct. 6. At this outlying theatre are six acts and two reels for 30 cents top, including war tax. The crowd proved that the vaudeville was worth the money. All acts showing here are for the benefit of the agents in town, as one could see several of them scattered throughout the audience. It is possible that two of the acts may get next week.

The show opened with Marko, a magician, tall and dressed in a full dress garment that almost fitted, and who did several tricks. This act may get by on the small time and that's about all. Then came two young men, one at the piano and one fighting the piano. They are known as The Newtons, and must be new ones. They sing and then exit.

Chris Christopher, an elderly gent, with a missing finger on his left hand, which was noticeable after he mentioned it, yodled and played the fiddle. Burke & Burke, two men, one doing a job and the other a petty officer, got several laughs with their material and may be one of the acts that will get next week. George and Ray Perry are ready for the Orpheum Junior time with their bang playing and their clever stage presence. They work very hard. The lady of the act is tall, fifteen haired and wears her costumes well. The male member should have his clothes pressed.

Another act was Bennington and Scott. The male member has a wooden leg, and does clog dancing which went over very big. The girl wears some new costumes, but she doesn't help the act. Leo Zarado is a good closing act for the small time, with their aerial trapeze routine. Leo Zarado should get shields made for his arm pits. They were holding them out for the next show. This brace playing to capacity.

KEDZIE, CHICAGO.

Chicago, Oct. 6. Blue Cloud and Winona opened. The Indian maiden stage three-actors, of which "Four Men Have Told Me so," scored best. Big Chief

does some very artistic rope whirling, and plays two numbers on the trombone. The act is pretty staged, and is an excellent opener for the three-a-day. Fred Hughes and Co. followed. He sings popular numbers and is assisted by a male piano player. After singing several numbers, Hughes does "For a Boy That's on the Level," by "request," and then tells the audience to go home and hear it on the Columbia record. He has a sweet tenor voice, and puts his songs over extremely well. He went off with a big hand, but didn't return for an encore.

Ray Conlin stepped out and got 'em off the go. Ray has some very clever material and some old gags, but he puts it all over in showmanly style, and makes the audience like it. He proved the laughing hit of the show.

Edith Clinger, assisted by Nelson Snow and Charles Columbus, in "Love Steps," took the rium laurels by far. It is a full stage dancing act, before a gorgeous silk cyclorama, with scenic effects. Miss Clinger dances her way around the audience and into their hearts. When she appeared at the Majestic several weeks ago, she used a wedding bell novelty which she has eliminated for the small time. Snow and Columbus prove wonderful assets to the act, and could at any time step out and do a double. Walton and Brandt are an ideal next-to-closer.

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BUSINESS ON COLUMBIA WHEEL DAILY BIGGER THAN LAST YEAR

Box Office Shows Slight Advance Over Corresponding Days of Previous Season—Houses Showing Largest Increase Allow No Smoking in Orchestra—Columbia an Exception—Women Help Swell Total.

All of the Columbia wheel houses according to daily box office statements received at the Columbia Amusement Co. home office, are doing bigger business than last year. Some of the Columbia theatres show a greater volume of increase than others, but in every house the box office takings show at least a slight advance over the corresponding day's totals during the past season.

An odd feature of the Columbia business this season is that with one exception, the Columbia, New York, the houses showing the largest increase are those in which smoking is not permitted on the orchestra floor.

Dangerous Experiment

When it was first decided by the Columbia officials three years ago to eliminate smoking on the main floor of the Gayety, Boston, the plan was looked upon in the nature of a rather dangerous experiment. However, it did not turn out that way, the elimination of smoking on the main floor in the Gayety, Boston, as in the case of the other 30 Columbia houses where the same plan has been put in practice during the past three years, having resulted in an increase of women patrons that more than offset any loss that may have been occasioned by the non-attendance of male smokers in the orchestra section. As the orchestra holds the highest priced seats the gross receipts were naturally increased by the larger attendance.

The only houses playing Columbia shows this season where smoking is allowed on the main floor are Star and Garter, Chicago; Empire, Brooklyn; Orpheum, Paterson; Hurlig and Seamon, New York; Gayety, Montreal; Casino, Boston; Columbia, New York, and Empire, Toledo. When the new Empire now building replaces the present Empire in Toledo Oct. 11, smoking will not be permitted on the ground floor. That will leave but seven out of thirty-eight Columbia houses still permitting smoking downstairs.

Effective in Buffalo

None of the Columbia houses in Pennsylvania permits smoking in any part of the house, as there is a State law against it. Last season smoking was prohibited downstairs at the Gayety, Buffalo, for the first few weeks of the season, but the rule was rescinded later and the house continued with smoking permitted any where until the end of the season.

This season the no-smoking downstairs rule again became effective in Buffalo. The Columbia houses showing the biggest increase this season, all of which are in the no-smoking downstairs class are the Gayety, Buffalo; Gayety Detroit; Olympic, Cincinnati and Gayety, Pittsburgh.

The only house directly controlled by the Columbia that permits smoking downstairs this season is the Columbia, New York. It is doubtful whether there will be any change in the rule in that house, although the matter of making a general rule banning smoking downstairs in all Columbia houses has been discussed.

MOLLIE WILLIAMS' RECORD

Plays to Nearly \$10,000 in Cleveland. Breaks Previous Record.

Cleveland, Oct. 4. It looks as though Mollie Williams will duplicate her gross receipts of last season, during the current term on the Columbia wheel. The Williams show is said to have done nearly \$10,000 on its week at the local Star, which shatters previous Cleveland burlesque records.

BURLESQUE CHANGES

Drehan and Dupree replacing Barry and Berry with "Million Dollar Billie."

NEW TOLEDO HOME FOR COLUMBIA FROM OCT. 17

Former Lyceum, Now New Empire, Replaces Old Stand.

The former Toledo Lyceum which has been in process of reconstruction for the last six months by Hurlig & Seamon has been re-named the New Empire and will become a spoke in the Columbia wheel Oct. 17, replacing the present Empire in Toledo. The present Empire which has been playing the Columbia shows heretofore will change its name, when the rebuilt Lyceum opens as the New Empire. The policy of the old Empire, after Oct. 17, has not been determined. It will probably play pictures.

Dave Martin's show will be the initial attraction at the New Empire. The latter house will have a seating capacity of 1,500, a new single cantilever balcony replacing the two former balconies. The New Empire will also have 14 dressing rooms, 7 on the stage floor and 7 one flight above, all of the dressing rooms being above ground, where formerly in the old Empire all dressing rooms were below the stage.

The cost of remodeling the interior and exterior of the New Empire was \$200,000. The house is owned by the Toledo Theatrical Co., with Hurlig & Seamon holding a controlling interest. The old Empire was operated under a lease by Hurlig & Seamon, the rental agreement expiring this month.

SUICIDE AT BURLESQUE.

Harry Lander Prevented Panic When Patron Shot Himself.

Baltimore, Oct. 6. The body of Wank Caradich has been taken to the morgue to await burial. Caradich committed suicide Monday night in the Palace theatre while the show was in full swing. A panic was probably averted by Harry Lander in the burlesque show, who, as "Nutter Bum," was at the time occupying the center of the stage when the shot rang out from the balcony. "Another Wall street explosion," said Lander, and the audience, thinking it was part of the performance, laughed and did not stir from their seats.

Walter Graham, manager of the theatre, with two headquarters detectives who were in the audience, found the dying man on the steps in the rear of the balcony. Caradich died before reaching the hospital and without making any statement. He had been sitting in the rear of the balcony and in the middle of the act walked to the steps leading down to the main floor and shot himself.

SHEA AND CARROLL LEAVE.

Burlesque "Too Hard" They Gain Release from "Twinkle Toes."

Janette Shea and Claire Carroll will leave Jean Bodini's "Twinkle Toes" next week and will reopen in vaudeville Oct. 13, with the Audubon the first date. The team claimed the work in burlesque was too difficult and asked to be released from their contract, which called for the season and was to have continued for two years additional at an increasing salary.

Horsits and Kraus, acting for the team, arranged for their withdrawal and the substitution of Weston and Kline, the latter team going in late next week.

MISS LE BLANC HAS DIVORCE

Eugene Leblanc, leading woman with Jacobs & Jermon's "Sporting Widows," suing under her full name of Eugene Leblanc Gregory, was awarded a divorce decree in Justice Aspinwall's division of the Supreme Court from Thomas Clayton Gregory, Jr., an English booking agent. An unknown woman was named. The couple had no children.

Lyman Hove and Edward Drucker appeared for the plaintiff.

ILLNESS STOPS HILTON.

Low Hilton, featured comedian with the "Gin of the U. S. A.," is out of the cast nursing a throat affliction. Mr. Hilton was forced to leave the show in the Middle West and came to New York to consult a throat specialist, who prescribed a complete rest.

BURLESQUE REVIEWS

BEST SHOW.

Kansas City, Oct. 6. Ed Lee Wrothe, in his old familiar character of "Higgins the Janitor," with his "Best Show" was the Gayety attraction. Ed Lee Wrothe is heavily featured in the billing and is well as Ed Lee Wrothe is most of the "Best Show." Not that the show would not be good without him, but his presence adds 100 per cent. to the performance.

Featured also is Owen Martin, who as "Kid Wise" ran a close second to the star in the fun making. Lee Hickman was also in on the laughs.

Dolly Sweet, featured with Martin, with her baby talk and French dialect, heads the feminine constellation. She is a typical burlesque, with a neat figure displayed most of the time in full, waist high tights. Terena Adams and Grace Fletcher, she of the quivering shoulder, were the other two women principals, both leading several numbers.

The first curtain discloses the eighteen girls lined up for the ensemble. Pink and white was the color scheme, the ponies in tights and the show girls in skirts. Higgins at Princeton was the title of the scene. Grace Fletcher, full of pep, started things going with "Shimmy Moon." Terena Adams, resplendent in black silk tights, a high black muff and a prominently displayed diamond garter came next in "Shimmy Moon."

Then came Dolly Sweet and the (Continued on page 26.)

FOLLIES OF PLEASURE.

Kansas City, Oct. 6. Rube Bernstein's "Follies of Pleasure," the fastest, snappiest show that has been at the Century this season, was Manager Tom Taff's offering. The company is headed by Sid Gold and Ruth Harber, a hard working couple, doing Hebrew comedy, who sang, danced, romped and jessed through the entire bill. Dorothy Barnes and Betty Gordon were the prima donna and ingenue, and Clyde J. Bates and Mickey McCabe the comics. The former appeared as a dressed-up bum, while McCabe was a typical burlesque "fad." The chorus was a hard working bunch of fair looking, neatly costumed, some of whom could sing.

As a low comedian the work of Bates is good in spots and coarse in others. His first entrance line was "Where the Hell's the land-lord" and he repeated the "hell" and added a few "damns" at intervals throughout the evening. Outside of this the show was clean and pleasing. Sid Gold and the girls started the first-works after the opening number with "Cuddle" followed by Miss Harber with "Stop, Look and Listen."

For this number the singer wore a costume of green and black jet. "Old Black Joe" introduced Miss Gordon, assisted by a monophonic chorus. "Who Watches the Watchman" was the offering of Clyde Bates, who sang several verses (Continued on page 19.)

PEEK-A-BOO.

Pat White, the girl with the look, is the star of the "Peek-a-Boo" show at the Columbia this week appears to invite comparison with Jean Bodini's other and new attraction, "Twinkle Toes," which it immediately follows on the wheel. The comparison should be made with point counting. Each performance excels in certain respects, but as an all-around pure burlesque entertainment "Peek-a-Boo" is the leader.

(Coming into the Columbia hard), capped through the absence of its principal comedian, Bobby Clark (Clark and McCullough), the Monday matinee attendance was the best thus far of this season at that house, the rear of the orchestra holding many standees. So much for name and fame. This Monday show achieved both last year, when it was the Columbia's summer attraction. Now the show is much the same with many of the same principals.

Replaces Clark (who has been (Cont'd.) (on page 23.)

GAITY GIRLS

Pat White has a show built for laughing purposes, the scenery and costumes being secondary always to the efforts of the two comedians. White is assisted in the funmaking by Harry Gordon, who does Hebrew through both acts and does it well, getting laughs without effort.

The rest of the male support includes Eddie Welch, one of the old school straight, and Jack Kammerer, an acrobat who does semi-straight, later on interpolating a singing, talking acrobatic specialty in "one." Kammerer has a fair baritone voice and the loudest prop laugh in captivity. He also contributed several other minor roles, and proved a hard, earnest worker, who will improve with experience in speaking lines.

Loddy and Loddy, two acrobats, formerly seen around the smaller vaudeville houses, also handle a side doing French and rounding out a quartet of males in another section. Their specialty of Indian rough house, ground tumbling and table falls got over big in a featured position.

The programmed number of scenes (Continued on page 26.)

REPEAT BARE LEG WARNING

American Wheel Chief Notifies Managers Rule Stands.

The American Burlesque Association sent out general notices last week that bare leg numbers will not be countenanced by the wheel heads. Another notice made it imperative that all theatres playing American Wheel shows must provide a suitable house piano without any extra cost to the attraction. The notice follows:

"It has come to the attention of the American Burlesque Association that some of the attractions are using bare leg numbers. This is absolutely against the rules of the association and must be eliminated at once. This means the principals as well as the chorus. There are to be no bare legs in any performance given by any attraction on this circuit. You will please see that these instructions are carried out."

The communication was signed by George Gallagher.

MT. MORRIS WEEK OPEN.

Schenectady Under Consideration for American Wheel.

The American Burlesque Circuit has not filled the week created by the dropping of the Mt. Morris theatre at 116th street.

The week is now open but local interests from Schenectady, N. Y., have been clamoring for the date.

Try has been discarded as a possibility because of its proximity to Albany, only six miles distant.

J. E. COOPER OPERATES REEVES' "JOY BELLES"

Handles Wheel Property Under 25-75 Arrangement.

James E. Cooper took over the management of Al Reeves' "Joy Belles" (Columbia wheel), Monday, at the Gayety, Montreal, following a deal entered into last Thursday by Reeves and Cooper, whereby Cooper assumed the active operation of "Joy Belles" for the rest of the season. The arrangement between Reeves and Cooper, it is said, calls for Cooper to receive 25 per cent of the show's profits and a weekly cash royalty for handling the attraction.

Billy K. Wells, Cooper's staff author, has re-written the book of "Joy Belles." Cooper has arranged to have the numbers restaged. Cooper also operates "The Roadland Girls," "Victory Belles," "Best Show in Town" and "Polly Town" on the Columbia wheel.

Al Reeves announced his retirement from active stage work last summer. He appeared for a few moments toward the finish of the show this season, the first three of four weeks. He has not played recently. Reeves is understood as to whether he will continue to appear in the show this season. Harry Cooper last season with Sam Howe, will join "Joy Belles" as principal comic, replacing Al Shean, the present principal comedian, who has been ill for several weeks. Shean left the show last week to rest up. George Wright temporarily replaced Shean last week at Rochester.

[illegible]

The new Governor's Palace, moving up to the station from downtown, should get a great deal of praise as the largest stand where the party is joined 1,500 a week, where the show is doing. The first Governor's Palace cost \$11,000 weekly to operate, because it kept everything in. The second or current show also brought in a change in only a bit. It has a salary list of \$10,000.

GEST SETS NEW WORLD'S RECORD AS STAGE INVESTMENT PLUNGER

"Mecca," Representing \$400,000 Outlay, Which Has Scored Sensationally, One of Three Enormous Spectacles Under His Control—Weekly Gross Income From Trio Estimated at \$150,000—\$50,000 at Century This Week.

The three stupendous theatrical enterprises of Marvin Gest are now going concerns. It is the first time in the annals of the stage that one producer has before the public simultaneously three as massive and expensive productions as "Mecca," "Aphrodite" and "Chu Chin Chow."

That Gest is conceded by his contemporaries to be an extraordinary producer was attested Tuesday morning following the unquestioned success at the premiere Monday evening in the Century of "Mecca." Wires from the leading lights of many big lines of business besides theatricals poured in to Gest at his Century theatre of five. They betokened a wealth of admiration for a show stager who could pyramid his spectacles until he became the sole possessor of the largest three the world has ever seen upon a stage.

That "Mecca" represented an investment of \$400,000 before the footlights flashed upon it Monday night is something that only show people would believe. It seems incredible to the layman that one man will lavish that amount of money upon a theatrical production.

It is only show people as well who know that "Mecca" as the purpose it is will play to between \$45,000 and \$50,000 this week at the Century, with its week day sale of \$3 top and Saturday night sale of \$1.50 top.

Gest's weekly income, gross from his big attractions will run over \$150,000 more often exceeding that amount than falling below it. Besides "Mecca's" possible \$50,000, "Aphrodite," closing its final week at the Auditorium, Chicago, this week will reach once again \$70,000, the top gross of the Chicago run in its first week, with the gross hovering around \$60,000 for the two intervening weeks. "Chu Chin Chow" is in Minneapolis this week at \$3 top. It will probably do \$40,000. At Grand Rapids, Mich., "Chu" got \$15,000 on the week, a phenomenal figure for that city.

Outside of Chicago "Aphrodite" seems destined to do even a larger business. The Hippodrome, Cleveland, where this Gest show will linger for next week, is practically sold out at this writing. Its advance sale last Saturday was \$60,000 for the Cleveland week, virtually guaranteeing capacity at all of its two performances daily, giving 12 shows on the stand and not grossing less than \$100,000.

HOPKINS GETTING READY

Yiddish Star to Do "Samson and Delilah."

Rehearsals of "Samson and Delilah," with Ben Ami, the newest recruit from the Yiddish stage to graduate to stardom in America, are now under way at the Plymouth, under the direction of Arthur Hopkins. In the star's support will be Pauline Lord.

The piece is "set" for a preliminary showing at the Little Theatre, Philadelphia, while the New York engagement opens at the Booth early in November.

FLORA ZABELLE'S CONDITION

Flora Zabelle (Mrs. Raymond Hitchcock), a patient in the Lying-In Hospital, was reported Wednesday as having a chance of recovery. She had been on tour with "The Rose Girl," and although being very ill, insisted on working.

A collapse occurred on her return to New York last week. She was rushed to the hospital and operated on on Monday night.

Tuesday it was stated that her chances were slim, the day following, however, it was stated that she would recover.

Nora Bayes' Show Postponed.

Nora Bayes' new show, which was to have opened Monday night in Atlantic City, was forced to postpone its initial performance due to one of the baggage cars being sent to Philadelphia by mistake.

REFORM WAVE HALTS SHOW

Joe Weber Closes "Little Blue Devil" Cause U. S. Frowns on Spies.

Joe Weber is closing "The Little Blue Devil" at the Shubert-Colonial, Cleveland, this week. The show has been on five weeks, averaging a loss of about \$2,500 a week.

One of the peculiar things regarding road conditions that has been registered with this attraction is that there seems a wave of reform passing in the wake of prohibition across the country, and the public does not want any attraction that carries the slightest suggestiveness. The openings for the show have been around \$1,500, but during the week the receipts in all of the week stands have dropped.

FRANK BACON'S LEAGUE AFTER ENROLLMENTS

Actors' Republican League Claims Large Membership.

The Actors' Republican League, of which Frank Bacon is president, claims that a large number of professionals have enrolled as members.

In a statement sent out by the League, Mr. Bacon says:

"Conditions in the actors' life as a citizen have changed. Probably he was given little consideration politically because regarded generally as a traveler. Nowadays, however, the great majority of players have permanent homes."

"The picture players, too, have their permanent abodes."

"And the touring player, provided he claims New York State as his residence, is no longer deprived of his vote. The absentee voter's act, passed by the New York Assembly, gives the traveling actor a chance to cast his vote when absent from his home on professional business."

"So the thousands of actors and actresses have become a power politically, and that power can be used for good, not only in all departments of our civic life, but for the actor's own individual betterment. There are some things in the theatre which can be corrected only by legislation, and with the actor's potential voting power these reforms can be accomplished."

ARREST "ADVANCE AGENT."

Utica, N. Y., Oct. 6

Yesterday the police took into custody Nathan H. Histrong, who said he was of Brooklyn, N. Y., and claimed to be the advance agent for the No. 2 "Mutt and Jeff," which would appear at the Gaiety.

The police declare Histrong had pawned a leather suitcase and black leather landing suit from guests at the Hotel Yates, Syracuse.

Histrong had made reservations at the Yates for 14 rooms for people of the show. When arrested on the laundry charge he had a ticket for Buffalo.

Police think Histrong has worked the same game in other cities.

At the Gas Hill office in New York it was stated Histrong was not employed by them and that he was in no way connected with the "Mutt and Jeff" show.

"BROWN SUGAR" DILLINGHAM'S

"Brown Sugar" a play by Lady Arthur Lever now running at the Duke of York's, London, is in Charles Dillingham's possession.

Arrangements for its American production were made with Levin M. Linn, its London producer.

"MARRY POOR GIRL" OUT

"Marry the Poor Girl" closes its brief run at the Little Theatre this week and will probably be shelved.

YIDDISH IMPRESARIO HERE WITH 45 PLAYS

Jacob Badasz Also Brings Stars Fleeing Persecution.

An account of how the Central Grosses Schauspielhaus (Yiddish) Operetten Company was inadvertently deposited from that theatre in Warsaw, Poland, by Y. M. C. A. activities, is described by Jacob Badasz, a recent arrival in this country, and former manager of the company.

He describes the incident as happening at the time the Holshevit were, 20 kilometers (about 22 miles) from the Polish capital. The organization then playing in Poland and the only amusement for the Yiddish Polish element was suddenly applied by the governor that they would have to cease playing. The command was immediately complied with and the following day the Y. M. C. A. then behind the Polish lines, concentrated in the theatre, remodeling it and fitting it up with a library and other recreational diversions for the Polish Army.

Warsaw had three theatres at the time, Mr. Badasz said, of which the Central's capacity was 1,500, the other two not having more than 500 each. He explained further that if the Y. M. C. A. were aware that its occupants were making "good" use of it, they would have availed themselves of another property.

The Jewish artists were destitute, he added, but worse than that, while players to their theatre were numerous and enthusiastic, their revenue was curtailed by brutal hostilities manifested by Poles over Jewish subjects. It came to a crisis where a Jew feared for his life in walking the streets after dark. In return the attendance of the Polish theatres playing attractions in the orthodox language were deprived of Yiddish patrons, and the attendance fell still lower when the conditions manifested an abhorrence by Jews for the Poles. The massacres that followed caused the entire troupe to seek refuge in flight.

Prior to these hostilities Badasz had negotiated with Boris Thomschewsky for the appearance in America of three new artists at the National Theatre. They are Mrs. Zena Goldstein, prima donna, Michael Michalowski, buff comic, and Hyman Kirsensky, tenor. The former two escaped with him.

He brought over 45 scripts with him of the "operetten" type, including scores by Walter Kuhl, Leo Fall, Kalman, Alla P. Rence, Jean Gilber and Leo Yessel. By Jewish composers he has the American producing rights to a score by Finck Laskowsky and Walter Bruno and Edward Gersky.

At the National Theatre he recently produced Kalman's "The Hungarian Girl," which under the name of "The Riviera Girl," had a brief career on Broadway. Co-incident with its production the business at the National theatre for the first two performances seemed to shatter the prevailing gloom that marked the business generally of the Yiddish theatre with the opening of the season.

The "sell out" is ascribed to the novelty of the three new European artists in the cast.

STAGING "RIVER'S END"

A. H. Woods has planned to rehearse the legitimate adaptation of the Marshall Nolan motion picture story "At the River's End."

In the cast will be Lowell Sherman, Robert M. Wade, Frank Kravitz, Edward Haskew.

NEW SUBWAY CIRCUIT MARK

Marjorie Hamilton in "The Sign on the Door" last week broke the house record at the Olympia, for eight performances at \$1.50 top, grossing \$11,000.

DRESS IN DARK

Storm Doesn't Melt Cost of "Passing Show."

Ithaca, N. Y., Oct. 6. With a driving rain setting in at 8.30 o'clock, which changed to a torrent, felling a tree on the west side of town which carried the electric light wires, and dragging so heavily that transformers were blown out and the town forced into inky darkness, "The Passing Show," with Emily Miles, prima donna, hitting high C, failed to be squelched early this week, and continued its performance with the custom changed made back stage by the aid of automobile headlights playing into the rear of the theatre.

The theatre was filled when the interruption came. Not daunted by the intricacies of changing, the dainty chorus worked with clock-like precision by the aid of the auto head lights.

EDWARDS REVUE OPENING.

Ed. E. Pidgeon General Manager—Coming to Broadway.

The Gus Edwards "Revue" is set to open at the Shubert, New Haven, Oct. 18, and after four weeks out of town is to come to Broadway. Charles Washburn is going ahead of the attraction and John Ostrander is back.

Edward Everett Pidgeon has been appointed general manager of the firm.

Low Fields was called in to direct the comedy this week, William Collier having to stop work to take over his own attraction, which is readying for the road.

The Edwards show is to be in two acts and 22 scenes and a reproduction of the Ziegfeld "Midnight Frolic" with the permission of Ziegfeld, and it will be known as the "Baby Frolic." In the cast will be Camilla Pongelle, George McKay, Otto Ardine, Irving Fisher, Jay Gould, Al and Patsy Steadman, Rosemary, Vincent O'Donnell, Clayton and Margaret, Chester Fredericks, Alva, Fred Delroy, Lillian Berse and Alice and Hazel Furness. The company will have 75 people.

KNICK. GOODS FOR THEATRE

Shuberts Buy Carpets, Marbles and Marble from Hotel Lobby.

The Shuberts have purchased the largest part of the carpets and other interior effects of the Knickerbocker Hotel that will be serviceable for theatres. The beautiful marble of the lobby has also been bought by them and is now being removed to be placed in one of the houses they are building. The large metal marquee over the door of the Forty-second street side of the house has also been bought and will in all likelihood be used on their new house in Forty-ninth street.

EQUITY DRIVE TO TAKE AWAY FIDELITY MEMBERSHIP FAILS

Only Five Resign During September—Not Known Whether Norah Bayes and Pinto Joined Equity. Closed Shop Coming—Fidelity Picture Planned.

The membership drive which the Actors' Equity Association was reported to have started around Sept. 1 with a view to winning away as many of the Actors' Fidelity League membership as possible to membership in Equity has met with trivial results as far as depleting the Fidelity membership is concerned. During September the Fidelity League had but five resignations. Two were Norah Bayes and Edith Piaf. The Fidelity League has no means of knowing whether the two mentioned as having resigned or the other three have joined the Equity.

The Fidelity League's new members during September were twelve, which more than doubled the resignations. According to an official of the Fidelity League, the principal argument of the Equity campaigners seeking to secure A. E. A. results from the ranks of the Fidelity is that the "Equity Show" is coming very shortly and when that arrives all actors' playing in the legit will have to belong to the Equity.

One of the financial plums in the making of a motion picture is the league, with the organization's star members playing the leading roles. This is already under consideration. Among the league membership whose services would be available for a picture are David Warfield, Frances Starr, Marguerite Wood, Iris Claire, Margaret Anglin, Hedrick Blinn, Janet Beecher, Fay Bainter, William Collier, Otto Schuman, Louis Mann, George M. Cohan, Henry Miller, Ruth Chatterton and numerous others of equal box office drawing powers.

ENGLISH HOSTILE TO AMERICAN MADE SONGS

Allen Rogers Had to Change to English Numbers.

Allen Rogers, the concert singer, has returned from England, where he gave performances extending over a period of four weeks. He will start out on an elaborate tour over here, commencing in Toronto next week.

Mr. Rogers said, while over there, that American ballads were received in a decidedly hostile manner, being forced to switch to English numbers before the close of his performance in order to save himself.

PURCELL DECLINES TO ACCEPT DISMISSAL

Reports for 'Ritz Girl' on 'Run of Play Contract.'

Charles Purcell, whom Frederic Santley replaced in "Four Little Ritz Girls" at the Central Monday night, reported at the theatre that evening, his action following a claim that he had a run of the play contract. Purcell placed the matter before the Actors' Equity Association and there was a verbal reply made by Low Fields to the effect that there was no written contract with Purcell. The player also put the matter in the hands of Murray Hunsard, an attorney. When informed that Purcell had secured legal aid, the A. E. A. is reported to have washed its hands of the case.

Purcell is supposed to be under contract with the Shuberts, who "farmed" him to Fields at \$1,000 per week. It is claimed by the show management Purcell was never satisfied with the role, also that he was content to withdraw from the show at the end of the Broadway engagement. Since the attraction will leave after next week, the player's claim would be for two weeks salary.

It is also alleged that the Shuberts offered Purcell a part in "The Girl in the Private Room," but that he refused it. The latter show succeeds "Ritz Girl" at the Central Oct. 18. The Fields place has been averaging between \$12,000 to \$13,000 weekly. It was originally booked in for six weeks, a similar booking following. With Purcell out of the show Andrew Tombs and Lulu McConnell are featured in the billing.

Grace Valentine Taking to Pictures.

Grace Valentine, who is now with "The Cave Girl," but which show closes in Boston Saturday night, will enter the pictures.

"BEN HUR" OFF ROAD AFTER TWENTY YEARS

Rail Rates and Poor Business Too Great Handicap.

The calling off of "Ben Hur" last week came as a surprise. Rehearsals were ended and the cast disbanded and paid a week's salary. It was stated the appeal for a splitting of the Klaw & Erlanger interests was calculated to put the attraction into the hands of a receiver, which brought about its withdrawal.

From other sources, however, it was said that poor business on the road and the railroad situation were behind the cancellation.

It will be the first time in 20 years that the piece has not been on tour. During that period the increases in operation have been so great that the attraction's management was not optimistic over its chances with the new increases this season.

When the show was first announced for this season it was given out that the spectacle would be on a larger scale than ever. It was to have started at the Manhattan Opera House.

SLAVIN TO SUE MCGRAW.

Will Bring \$100,000 Suit, Says Burke.

Nathan Harlan, attorney for John C. Slavin, stated this week the actor was "going through" with a criminal action against McGraw and that he would also sue him for \$100,000 damages.

CYRIL SCOTT'S SUCCESSOR

Curtis Giles, last seen on a New York stage with Ruth Chatterton in "Moonlight and Honeysuckle," will succeed Cyril Scott in "Paddy the Next Best Thing." He will give his initial performance Monday night in Springfield, Mass., where the show plays prior to its engagement in Boston.

BAD ATTENDANCE CLOSING ROAD SHOWS MORE THAN RAIL RATES

Nearly 20 Attractions Listed to Quit Tomorrow. Number May Double During October—Eastern Cities Worse Off Than Rest of the Country.

On the basis of the advice printed in Variety during September, relating to bad business conditions on the road, comes the news of extended closings of legitimate attractions. With the season only eight weeks old, nearly twenty attractions are listed to stop by Saturday, and information flowing in from the road points to at least double that number of shows stopping within another fortnight.

The larger cities of the east appear to be worse off than the rest of the country, with only exceptional attractions getting money in Boston, Washington and Philadelphia. Managers have not to date complained as much about the increased rail rates as poor attendance. However, one show on the verge of shutting down was forced, probably because of booking conditions, to make jumps for its first two weeks out that cost its producer over \$5,000 in transportation alone. The attraction, by the way, is reported to be a good piece of property, but liable to be submerged before it can get a real showing.

Managers say that the out-of-town audiences are getting to be like the New York theatregoers—that they won't stand for repetition, and pick only the good ones among the new shows.

One show already within the road, going to Saturday. They are "Little Blue Devils," which is now on the road, since it was held after the gates closed in New York last winter. "Homecoming" is a new play with music offered by them in New York with Richard Carly, featured, and said to be a better show than "Ben Hur," which failed to do as well as when first it came. "My Darling," one of the road this season, Col. Woodbridge of Providence is reported having advanced \$250,000 to

SKETCH FOR 3-ACT PLAY.

Hymen's "Maggie Taylor," Lewis & Gordon Project.

John B. Hymen has completed a three-act elaboration of "Maggie Taylor, Waitress," a vaudeville sketch in which Jean Adair is now appearing.

The piece will be presented in the legitimate in the spring by Lewis & Gordon, in conjunction with Sam H. Harris. It is a comedy drama.

WALKOVER FOR KAHN; ACTOR-CONGRESSMAN

Former Player Has No Opponent in California.

San Francisco, Oct. 4. Julius Kahn, who has been a member of Congress from this district for about 16 years, has been renominated. The Democrats have not placed anyone in opposition to him and therefore his election will be a walkover this year.

Prior to going into politics Congressman Kahn was on the stage, and during all his terms of office has been looking after the interests of the theatrical folk whenever there was an opportunity.

During his last term he assisted materially those who were in Washington in regard to the income tax questions that affected the profession.

"ACQUITTAL" CO. EAST

San Francisco, Oct. 4. "The Acquittal," which opened a two weeks' engagement at the Columbia this week, will close following the local date and the company will return east.

In the show are John E. Sanders, Harriet Mayfield, Marie Louise Walker, Charles Mason, Mildred Southwick, Harold Vermilye, Kerens Crispo, Charles L. Douglas, William C. Hodges, William McFadden, William Nelson, Will T. Goodwin and Anthony Burger.

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EQUITY HEADS DEPLORE LACK OF PLAYERS' INTEREST IN BODY

Membership 50 Per Cent. in Arrears in Dues—Emerson Defines "Equity Shop" Not a "Closed Shop," but Arrangement to Avoid Having "Equity Members" Play in Company With Non-Members.

Evident disappointment was expressed Sunday night by the officers of the Actors' Equity Association in the New York headquarters at the small gathering responding to the call for a meeting then held there. Under 50 people were assembled, including 15 women.

Paul Dunsell called attention to the scantiness of the attendance. Mr. Dunsell said the A. E. A. members' apathy was due to the loss of interest in their organization following the strike of last year. It was also mentioned the lack of interest had extended to the payment of dues, with 50 per cent of the membership now in arrears.

John Emerson, president, presided and answered questions put by members during the session, lasting from 8 until 9:45. In answer to a query to define "The Equity Shop," Mr. Emerson replied by stating that "The Equity Shop" was not proposed to be a closed shop; that the Equity Shop was merely intended to operate so that Equity members would not appear in any company having a non-Equity player.

Asked how the actor-producers, who are neither members of the A. E. A. nor Producing Managers' Association would stand in the event of an Equity Shop going through, Mr. Emerson answered they could neither be obliged to join the A. E. A. or P. M. A. Among the actor-producers mentioned were George M. Cohan, Henry Miller, Willie Collier, Margaret Anglin and Mrs. Fiske.

It was recalled to the meeting that with one non-member actor-producer now preparing a new play in New York with a company of all A. E. A. and one of the cast of the A. E. A. Council, when the producer asked his people if they wanted an Equity contract, they all replied they would take any contract he

wished to give them. This was a matter that would be taken up, the chair announced.

One member inquired concerning an article in last week's Variety, saying the Vaudeville Branch would be divorced from the Four A's and the vaudevillians absorbed by the Equity. "Variety is a managers' paper," said Mr. Emerson. "No Variety man can come into this building nor can a Variety man secure Equity news. You mustn't believe what you read in Variety about the Equity."

Following was a brisk discussion over the vaudeville branch and its leaders. The officers of the A. E. A. were told several things and Emerson remarked they had heard them before.

Some stir was occasioned when a woman arose, saying she had a woman friend in the Actor's Fidelity League and had asked her to join the A. E. A. She stated the woman A. E. A. member wanted to know why the A. E. A. was always going against the small producing manager and leaving the big ones alone. That she didn't believe in that nor like it, and until she heard a satisfactory reason, would not join the A. E. A. The Equity member said that while her friend in the Fidelity would like to have an answer, the

same thing had appealed to her for an explanation and she would like to have one for herself.

Mr. Emerson's reply to this was that the A. E. A. had a three years' agreement with the P. M. A.; that meantime they would build up and when the three years expired, they expected to be in a position to tell the P. M. A. members (biggest leg producers) what had become necessary. "This is the opening wedge," added Emerson. The woman questioner replied that meantime many shows were closing, the small producers were in fear of going out and that meant many actors are out of engagement.

Another complaint entered was against a stock company of which the leading players are man and wife, both members of the A. E. A. The complaint stated, the leading man, besides, was the company manager and attended to all business back and front. The company, it was stated, was called daily for rehearsal. When there was no matinee, they were held from 10:30 until 4 o'clock and with a matinee from 12:30 until matinee time, rehearsing. The members of the company were all seasoned players, said the speaker, well up in all parts and it seemed as though the rehearsals were called for the benefit of the player-manager who pleaded from of other matters preventing him getting up in his playing roles.

As the speaker concluded, Francis Guilmore leaped to his feet, exclaiming: "That is just what we are after, a condition like that. Some day we are going to issue a rule that no manager can rehearse his company over one hour daily without paying them for any time after that and maybe we will make the rule that no manager can rehearse at all without payment." It was decided to call the stock manager before the A. E. A. for an explanation.

THREE FOREIGN OFFERS FOR "ENTER MADAME"

C. B. Cochran, Basil Dean and Boucher Bidding.

Bruck Pemberton, who came into the limelight as a new producer with his initial try, "Enter Madame," which played to capacity at the Garrick and moved into the Fulton Monday, has received three offers for the play for London. W. A. Brady has made an offer, probably acting for C. B. Cochran, the English manager. The second offer came from Basil Dean, who has a lease on two London theatres—St. Martin's and the Prince of Wales. (The latter produced "The Skin Game," which will star Grace George here this fall.) Also in the field is James C. Duff, who is negotiating for Arthur Boucher.

Dean's offer carries with it the proposition to take the show over intact with Ullis Vares featured as at present. If accepted "Enter Madame" would not be shown abroad until next summer.

The show opened to a sell-out at the Fulton Monday night. It can get \$15,000 weekly there as against \$9,000 at the Garrick. The Fulton advance sale on the show was \$15,000 by Tuesday of this week.

ANNA R. GORDON, SUICIDE

Cleveland, Oct. 4. Mrs. Anna Richard Gordon, 21, retired, committed suicide Sunday night at the Pennsylvanian Hotel here.

Mrs. Gordon registered at the hotel early in the week with her husband, J. J. Gordon, but he had been away for a couple of days.

Sunday evening as she entered the hotel she asked the manager, M. J. Graham if there had been a telephone call for her. Answered in the negative she went up to her room, and later Graham was called to her room by her screams.

The woman died on the way to St. Luke's Hospital, and the body was removed to the county morgue.

MALLAM MANAGING.

On Mallam, general utility man for the theatres, is now managing the Winter Garden taking charge of the lounge bar which, when the show went on the road with "Ben Hur," was on Broadway.

It is understood that when the show goes on the road, the bar will be out of the show and will operate separately from the house.

ZIEGFELD'S ULTIMATUM

Threatens to Sue Le Maire on "Brexit" Material.

Walter Hirsch, Ziegfeld's personal attorney, has notified George Le Maire and Eddie Cantor that their "Brexit" and "maternal" scenes in the "Broadway Brexiteers" are an infringement on Ziegfeld's last year's "Polles" production, and that unless eliminated, injunction proceedings will be begun.

Samuel W. Tannenbaum, Le Maire's attorney, has answered for his clients, the scenes are dissimilar in dialog and presentation.

Julian Mitchell's injunction and damage suit against George Le Maire, arising over the "Broadway Brexiteers," was discontinued last week, after a conference between attorneys.

Mitchell contended a scene in the revue was similar to a "but" exception he had purchased from Albert de Courville, the London impresario. Le Maire contended it was not, but before it reached agreement in court before Justice Nathan, it was discontinued. Samuel W. Tannenbaum acted for Le Maire.

COHAN REVUE TO REHEARSE.

The George M. Cohan Revue is to be placed in rehearsal right after Harry's opening at the Knickerbocker, Oct. 15. The call for the changes has been issued for that date. The principals will, symbolically, be called later in the week.

Those that are under contract for the show include, in addition to George M. Cohan, who it is understood is in no risk of prosecution, Joseph Weber, Lou Fields, Sam H. Harris, Alvin Karpis and Maudie.

"SONYA" OPENING

The opening date of "Sonya," which is now a prominent attraction at the Knickerbocker, has been set for Oct. 15. It is a Russian story, and is being produced by the Knickerbocker.

SAM SHUBERT MEMORIAL

Pittsburgh Theatre to His Memory Opens Monday.

Pittsburgh, Oct. 4.

Announcement has been made that the Shuberts will open their new Pittsburgh house, the Sam R. Shubert theatre, Monday next, as a memorial to the late Sam R. Shubert.

The Shubert is to be the only stock house in Pittsburgh. Thornton Hall and Associated players will open a season of repertoire, beginning with "Civilian Clothes" in which Hall played successfully last season.

This is the third memorial created by Leo & J. J. Shubert to their brother's memory. The other two are in Kansas City and Philadelphia. With the opening of the Shubert, that firm will be in control of three of the five leading houses of Pittsburgh. The new theatre is being entirely redecorated and changes will be made in its plan. A separate entrance will be used. Entrance was formerly gained through adjoining business buildings.

It is proposed to make the opening a gala one. The membership of the "Pittsburgh Press Club," in which Hall is a leading factor, will attend in a body. William O'Neill will be house manager. George W. Kippie will represent Mr. Hall.

Helm Handling Concur Press.

Carl Helm has been appointed publicity director for the Century Promenade, taking charge of the Century Road attractions this week.

The road was run without special publicity work since opening a 4, while the attraction presented unusual chances for publicity of the girls and little was done with it.

Shuberts Take Hartford Person's

Ralph Long is representing the Shuberts in Hartford this week, closing the details of the taking over of Hartford's Theatre there.

The purchase here brought the house and it might be long by the first of next month.

HOLDING BACK PRODUCTIONS TO TEST SEASON'S TENDENCY

Not a Shubert Production in Any of Dozen Broadway Houses Firm Controls—K. & E. Defers New Shows and Devotes Itself to Booking.

With the Broadway season in full stride, a pertinent fact marks the new offerings, and it is that the big firms who were the most prolific producers up to now have curtailed their activities and are allowing the new entrants in the production field to deliver almost the entire current list. When the booking jam of last season became a factor it was then noticed that the big firms had postponed their production plans. With conditions this year showing no improvement the slowing down has been even more marked.

The Shuberts have 10 theatres on Broadway under their direct control, either by ownership or lease, but there isn't a Shubert-produced show in town. The remainder of the group of houses under their banner and supplied through them with attractions are filled with shows put on by affiliated producers as with the houses under their direct management. Broadway offered but one Shubert attraction, and that is the Century Promenade, where the two night revues are running.

The Shuberts therefore are operating more as a booking concern than a producing firm. But one Shubert show has arrived thus far, "Blue Bonnet," which was sold after the premiere. The next two weeks will see two additional Shubert attractions—The Outrageous Mrs. Palmer, which succeeds "Fuddy the Next Best Thing" at the 29th Street next week, and "The Girl in the Private Room," a musical comedy coming to the Central Oct. 13. "The Guest of Honor," now at the Broadway, was produced last season.

The K. & E. office lines up similarly as far as new productions are concerned, and it is more concerned with bookings than producing. The split between A. L. Erlanger and Marc Klaw figures in the slowing up. Erlanger is inclined to retire from producing altogether, though he will continue to be financially interested in the productions of Erlanger, Dillingham and Ziegfeld and several firms affiliated with the K. & E. office. Klaw is at work on several new productions, due after election.

There is a sound reason in back of "laying off" producing. It is the better proposition to operate theatres than the double gamble of producing attractions. Last season was the theatre managers' year, and it looks as good for this season.

An indication of that has been shown by the attempts of several producers to get Broadway houses. One of the big booking offices was among guarantors for as much as theatres were rented outright last season. That system is designed to insure the theatre as much revenue as the rental would bring, and if the attraction is a hit the house manager is all the more a winner.

This week brought two big changes to town. P. Ray Crockett and Moore-Gert gave a "worst premiere" of "Mistral at the Century Monday night. The following morning, on the programme in the theatre and three companies "Mistral" to be the most gorgeous and remarkable spectacle ever staged on this side of the water. The critics have not been kindward in picking flaws in the season's offerings, but with "Mistral" and "The Cut-Out," Fred Miller and the other important people at the Century Monday night, the "Top Top" at the Century Tuesday night, "Measure of Grace" for the first and show left no doubt as to the fact that the new season is in full swing. The "Top Top" is a new production, and the "Measure of Grace" is a new production, and the "Mistral" is a new production. The "Top Top" is a new production, and the "Measure of Grace" is a new production, and the "Mistral" is a new production.

There is many a story told of the new season's offerings, but the most interesting is the story of the "Top Top" at the Century Monday night. The "Top Top" is a new production, and the "Measure of Grace" is a new production, and the "Mistral" is a new production. The "Top Top" is a new production, and the "Measure of Grace" is a new production, and the "Mistral" is a new production.

MOROSCO GIVES UP THE EAST FOR 1920

Goes to Coast to Try Out Five Productions for Next Year.

Oliver Morosco is leaving for Los Angeles next Monday to make a series of productions on the coast. Thus far this season the production of "Marry the First Girl" has come a cropper in New York, closing tomorrow night at the Little, and "Moon" which has been tried out on the road, will be closed to be re-written and tried again about the holiday time.

The road conditions about New York at this time have led Morosco to decide to cut all production in the East this year and to try out about five plays on the coast to have ready for a spring campaign. The plays to be tried are "Rainbow Bridge," by Paul Dickey and Charles Goddard; "Ripley Meets" and "How the Ghosts" by Edward Ross; "Conquering Kate," by Rita Smith, one of the Harvard prose plays, and "Whistler," by Sarah J. Curry and Pauline Cavendish.

Before leaving he placed "Wait Till We're Married," by Hutchinson Boyd and Rudolph Pinner into rehearsal under the direction of Priestly Morrison. In the cast are Margaret Dale, Frank Sylvester, Eleanor Woodruff, Henry Boffey, Eleanor Williams, Helen Lowell, Kate Japan, Kate Morgan, Richard Barrett and Ripley Holmes.

Early this week it was a question as to which of two attractions would succeed "Marry the First Girl" at the Little. Either George Taylor's "Rain" or the new Frank Chasen show which John Golden is producing may be the choice.

ASSAILED BY "TAXI DRIVER"

Chorus Girl Identifies Wealthy Youth in Petersburg, Va.

Petersburg, Va., Oct. 7. Lorraine Clarke, a chorus girl in "Mutt and Jeff" which played at the Academy here last week, appeared in court to press charges of assault against a wealthy young Petersburg man, E. M. Sanford, who she declared posed as a taxicab driver and, after getting her into his automobile to a lonely spot and attacked her. He was held without bail for trial at the next session of the Hunting Creek court.

Justice Clements refused to admit the prisoner to bail, but granted an adjournment until he could secure witnesses. Miss Clarke said she had taken note of the auto in which the assault occurred and when confronted with Sanford positively identified him as the driver who had attacked her, according to the police.

The girl was staying at the Y. W. C. A. and when she left the theatre, passed on the sidewalk. She did not know which direction to take to the Y building she said. At that moment Sanford is alleged to have driven to the curb and asked her if she wanted a ride.

SETTLES WITH SWANSTROM

The action brought to Arthur Swannstrom, author of the lyrics of the "Greenwich Village Follies," against the publisher, the John Murray Anderson Music Company and Al Jones, to recover a sum thought to be due for an advance on the rights to the musical comedy. The suit was filed in the Supreme court of New York. The plaintiff is a resident of New York and the defendant is a resident of New York.

Arthur Swannstrom, a resident of New York, is the plaintiff in the suit.

Morris Ross, President of the John Murray Anderson Music Company, is the defendant in the suit.

The suit was filed in the Supreme court of New York. The plaintiff is a resident of New York and the defendant is a resident of New York. The suit was filed in the Supreme court of New York. The plaintiff is a resident of New York and the defendant is a resident of New York.

FORTUNE TO PROMOTE HAVANA AMUSEMENTS

Metropolitan Star Tells of Big Plans by Syndicate.

With the arrival in this country of Andres de Segura, former Metropolitan Opera star from Havana the news of a syndicate representing American, English and Cuban stockholders formed for the purpose of bringing American talent to Havana and promoting new theatrical properties in the Cuban capital was affirmed in an interview between the co-singer and a Variety representative.

Mr. Segura slipped into New York recently unheralded and immediately opened negotiations with H. P. Marshall to supply him with acts for the coming season.

The organization which he represents as the general director is prepared to spend more than its present capitalization to make the Cuban capital a second Monte Carlo. Present activities are concerned with the enlargement of the Casino de la Playa, which when completed will play American turns as already arranged with Marzetti. For this institution only the cabaret type will be needed. The turns so far mentioned who will play the Casino are Veronique, Hibel and Willie and Florence Walton.

Their operatic season will be of the duration of a month to six weeks, and at two periods in the year, May and January.

The Casino will open Nov. 7. It will accommodate over 1,000, whereas the place formerly accommodated less than half that number.

Mr. Segura is awaiting the arrival of Gatti-Casazza from Italy prior to announcing his resignation officially from the Metropolitan roster of artists and returning to Cuba. He has been connected for over ten years with that organization.

TWO CLEVELAND STOCKS.

McLaughlin to Use New Ohio and Euclid.

Robert McLaughlin is going to conduct two stock organizations in Cleveland next season. One will be at the Euclid, which will be devoted to musical comedy, and the other at the New Ohio. The latter will be devoted to the dramatic company which was formerly housed at the Euclid by McLaughlin.

The Ohio is now slated to open Christmas week, but no attraction has been set for the house as yet. In the meantime all the attractions that were booked into Ohio have been switched into the Euclid.

WALLACE SHOW BREAKS IN

"Around the Corner" Due at Price Savoy Oct. 11.

Don Francisco Oct. 8. G. M. Anderson's "Just Around the Corner," which has Edna Wallace Hopper in the leading role, opened in the theatre today preliminary to coming into the Savoy for a week commencing Oct. 11.

In the company are Kevin Walsh, Mrs. Ernest Wallace, Charles Green, Fred Humphries, Taylor Rogers, John Lee, Lawrence, Frank, Dan, Ivy, Jones, Am, Leonard, James, McHenry, and Miss Anderson, a sister of G. M. Anderson.

The show is playing at the Euclid, with Edna Wallace Hopper in the leading role, and is expected to be a success.

FIXING "LASSIE"

Withdrawn to Be Made into Musical Comedy.

"Lassie" which is being withdrawn from the road has been put back again to come on tour to the Long and Broadway. A number of changes are to be made. The road show is being put back to the Long and Broadway. A number of changes are to be made. The road show is being put back to the Long and Broadway. A number of changes are to be made.

The production was then with the "Lassie" and a musical comedy, and several popular comedies are to be incorporated.

MARGUERITE CLARK'S PLANS

The former Marguerite Clark was seen to blossom forth upon the legitimate stage in productions.

Miss Clark was offered a handsome salary to appear in person with a playlet, but declined and will remain before the camera.

SHOWS IN N. Y. AND COMMENT

"Anna Ascends," Playhouse (2d week). If this one catches on the house will go to Alice Brady. More than show, is credited with last week's draw of nearly \$3,500.

"Bad Man," Comedy (6th week). Traveling at fine pace. Last week grossed about \$10,000, and should stay there. House can do around \$11,000, figuring capacity for gallery.

"Blue Bonnet," Princess (6th week). Getting \$3,000 or better and will remain until through October.

"Broadway Revue," Winter Garden (2d week). Started off with rush, getting over \$24,000 in first four days (opened Wednesday last week). Reviews not enthusiastic, but names and comedy caught to give this attraction excellent money value.

"Call the Doctor," Empire (6th week). Holding on the pace established early in the run, with the lower floor getting the best play. Got \$10,700 last week. Mary Rose, with Ruth Chatterton instead of Maude Adams, will be the holiday card at the Empire.

"Crooked Gamblers," Hudson (11th week). Final week. Show probably will be shelved, unless request for it is not too expensive to operate. Cuban, "The Mophead Man in the World" next week.

"Don't Tell," Hayes (2d week). Little hope for this month comedy in New York. Hit out rates after premiere. On road and especially in Canada should find its best support.

"Enter Madame," Fulton (18th week). Moved in from Garrick Monday. Registered strongest among the new comedies. Can get \$15,000 here. It opened Monday to a sell-out, the advance sale being around \$25,000.

"Famous Mrs. Fair," Miller (2nd week). Will remain until end of next week. "Stepping Stones" is the premier premiere date not fixed, but probably during week Oct. 18.

"Follies," New Amsterdam (10th week). Reports for Boston at the end of next week. Broadway engagement hangs up new record for the "Follies" and its tour should easily repeat. "Hitchy-Koo" Oct. 18.

"Gold Diggers," Loew's (2d week). Started its second year Monday. Still going close to capacity and chances for running through season bright.

"Good Times," Hippodrome (2nd week). Incurably business pace continues with around \$10,000 last week.

"Greenwich Village Follies," Shubert (6th week). Getting great

play demand here. Only "Broadway Revue" and "Ziegfeld Follies" can beat it. Nearly \$10,000 last week.

"Guest of Honor," Broadway (2d week). Notices won by this attraction failed to stop star's draw in fairly good measure. Played to around \$3,500 last week, better than expected.

"Happy-Go-Lucky," Booth (7th week). Fairly good business, though gross of between \$3,000 and \$3,500 disappointing to management.

"Honeydew," Casino (1st week). Caught on solidly, takings showing demand strong. Little difference in takings of previous week, with last week's gross at \$12,500.

"Irene," Vanderbilt (18th week). Demand stronger than last spring. \$15,500 or better consistently; playing to capacity.

"Jim Jam Jem," Cort (1st week). Opened Monday night. Reported as ragged performance.

"Kissing Time," Lyric (1st week). Due for premiere late this week.

"Lady of the Lamp," Republic (1st week). This attraction is classed as an unusual comedy-drama. Its takings have not been big for some run on in spite of commendable comment.

"Ladies Night," Eltinge (5th week). Broadway's farce leader, getting \$11,500 or better weekly. A second company of this show is rehearsing.

"Little Miss Charity," Belmont (6th week). Playing to all the house will hold, with around \$7,500 weekly the gross. Demand steady.

"Little Old New York," Plymouth (1st week). Takings steadily climbing, with last week's gross going over \$12,000. Looks like it would accomplish an excellent run.

"Lightnin'," Gaiety (10th week). No plans for another attraction here have been made. Business holds on so continuously big chances for running a third season through are good.

"Marry the First Girl," Little (2d week). Made a push of premier, but that is all. Will stop Saturday. Succeeding attraction not determined up to Wednesday.

"Merchant of Venus," Punch & Judy (2d week). Little demand, but has fair chance.

"Night Boat," Liberty (24th week). No stopping this musical comedy. Played to over \$10,000 last week; pace considered remarkable in face of influx of new shows.

"Merca," Century (1st week). Opened Monday night under direction of Morris Gest. Acclaimed

(Continued on page 15)

CONKLIN VS. GOLDEN.

Sues for \$2,500 on Two Causes for Breach of Contract.

Frederick M. Conklin, through Leman Hess, has begun breach of contract proceedings against John L. Golden to recover \$2,500 on two counts. Conklin complains he held a run of the play agreement to appear in "Lightnin'," dating from April 29, 1919, when he was engaged at \$50 per week, and worked until July 31, 1920, when he was discharged. He avers the play has begun another year's run in New York dating from the date of his discharge, and claims \$2,500 damages for that period of time.

The second cause for action alleges that on Sept. 5, 1919, he signed another contract at \$15 per week, and although working until July 31, 1920, was paid only \$16 for his services. He alleges a \$1,200 difference due him for making allegations the first year for.

TRENTINI'S ARRIVAL

With the anticipated arrival in this country of Thomas Trentini, the Italian prima donna, it is also expected that this Italian is now writing a special libretto for her use. Whether she will appear in this year's season of other Hammerstein's management is not certain, but her arrival here will be connected with a new season planned under the management of Fortune (after her Broadway appearance).

It is also rumored that she will star in a private independent management and make.

VAUGHAN GLASER'S STOCK

Vaughan Glaser regains an engagement with the company at the Woods Theatre, starting Oct. 1. The company will be the leading company.

Film Men Back Play

The production of Max Marzetti's "Three Love Songs" is being financed by a syndicate of film men headed by Samuel Krevitzberg, Warren Fren and Morris Krass.

GILMORE TO DO 'MANDARIN'

Woods' Director Ventures on His Own With Foreign Piece

"The Mandarin," a play which attracted much attention abroad, is to be produced here. The casting is being completed and the settings are in work. William H. Gilmore, one of the best known stage directors in the dramatic field and now attached to the A. H. Woods' staff, is to produce the show on his own.

"The Mandarin" was produced in Berlin by Max Reinhardt, and in Vienna by the Schunkharts, the elder playing the title role, and Josef appearing as the baron, the second lead. The piece was adapted by Hermann Bernstein, an American newspaperman.

The two leads for the American showing are to be Brandon Tynan and Harry Stradling.

STAYS WITH THE MONEY

Depending entirely on the Los Angeles production, Arthur Morosco's latest production piece, "The Humming Bird," is looking the best way to successful business. The show was written by Maude Fulton.

Because of the good takings in the west, the show will run in west for some weeks. It was intended for the Little Theatre, but its debut there is not likely until late in November.



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OUT OF TOWN REVIEWS

Other shareholders include an investment house, Harry Chaffetz Associates, Inc., the principal manager of a bid for a national property portfolio, William F. Felt, Inc., New York City, and Value Inc., an officer in the company. "I just was doing paper, there was a bid in the initial proceedings,"

The scene in the east were just a little better than last, although in Jane Bryan's a marital dinner for a "first" subject, handled a scene covering the first act in which also appeared Liane Alford as a bride, and with Edith Ross, Scott acting as the assistant. In the second act Florence Edney and Frank Boham also handled to our polite curiosity.

The three scenes are well done although they are not solid stuff. The interior which serves as the set for the first and last acts is lacking with the exterior of the second looks as though that it might almost serve for a musical comedy and the dressing room is just straight drapes.

TIP-TOP.

Tip-Top, the new musical comedy, is being produced by Charles Dillingham and Fred Stone. The cast includes: ... (names of cast members) ...

Competing producers do love to boast the productions of others. "Tip-Top," played in Philadelphia for several weeks before opening at the Globe Tuesday. Many New Yorkers saw it over there. Some of them spoke about it over here. "That Stone show is a terrible thing," said one "Globe Dillingham has gone off his nut," said another. "He thinks he can get away with murder just on the Stone name." "Have you seen the Stone name? What a show! Cost a lot of money? You're crazy. I could duplicate the entire production for \$10,000." "Well, it's sure to run a few weeks on the Stone draw."

Which, naturally, coming from competing producers, led one to believe Charles Dillingham and Fred Stone turned out a great show in "Tip-Top." So they did. It may have been a bit unwieldy in Philly, but it was all streamlined out at the Globe.

The Globe won't have the least worry hanging on this Stone show all season. You will want to see it, and your kiddies will make you let them see it. It's another "Dark of Lantern" and better than that. Somehow Mr. Dillingham has Stone and the Globe so strongly entrenched in his thought tank that he never thinks of Stone and the Hippodrome. If they don't subdivide the Hippodrome into flats or buildings on a pulling around \$50,000 into that house with other attractions, he can always hold out Stone for a final smash there when everything else falls down. Stone on the Hippodrome stage could show them what he can do. He's showing them at the Globe, but he's limited and confined upon that small stage. He could do it all at the Hip and doing all he can do would just about cut up an evening, making it Fred Stone himself and alone.

Under this season's title Mr. Stone is riding a horse carrying its own treadmill, something new to horses just as Stone's riding is new to a theatre stage. Then he is doing a Buffalo Bill while dancing, shooting soft targets thrown into the air, and he only missed once. After that he cracked a bull whip as well as any Australian, though he was a bit weak in the left arm with it, and before that he did a back somersault rolling over a barrel that was a b-u-r-d. As an Indian he was a comedian also, and as an office boy in some kind of a shop he was just a general cut-up, even if he did ring in the old boy about having all the names of the men he could whip on the list he showed the boss. Then he took off the boss' name. That he would that gag back into burlesque, now that Stone is doing it at the Globe, and after his revival will be that of "You're Tip-Top: Where are you going?" "How did you know my name?" "I guessed it." "Then guess where I am going." Both got laughs, so it isn't bad form to retail \$50-centers at \$1.50.

But it isn't the look for "Tip-Top" that any one will care about, even though they do miss the music they expected from Ivan Caryll. Mr. Caryll did a notable flop on the score, or at least flapped in bringing out something that was looked for, one tune at least. Anne Caldwell and R. H. Burnette shared the plot, whatever it was, that started in a cat-cout and developed some plot comedy immediately that never reappeared.

And it's not Mr. Stone who is the whole show. There are 16 Palace Girls from London in this production, and when they dance the house just watches. They have the quick, snappy steps of the Tiller school, whether they are from Tiller's or English avenue, and the only American staged stepping they do seem to be in the Indian scene. These girls will pull business by themselves. A few are better looking than English dancing girls should be called by most commentators, but

their looks don't mean a thing here. And another act that looks to be set with Dillingham as long as their winks hold out is the Tom Brown sextet of songs. Mr. Brown, who is the discoverer of the gold mine concealed in a saxophone, is trying to make that evident through having his music-lane employ golden instruments. He was also the first explorer to learn that you can take nothing but saxes and make music out of them instead of using but one incidentally. Which with the playing, plus Tom Brown's comedy, sent them over right in the proper spot. Then there are those Duncan Sisters, regular actresses now and one a comedienne along kid times who can stand the acid test in any similar role. They looked their over, more so with their show work than with their song specialty, that consisted of old numbers harmonized. Harmony by the Duncans brought an awful lot of awful youthful snarl acts into vaudeville, and some not so youthful. They all remain there, while the Duncans are now the real thing in a real show.

Besides the Palace girls are other girls who also dance. The program says the dances were staged by Charles Mast, who is the stage manager of the company. In one chorus number the girls in two sets are each doing a different step. It's pretty work. Stone did considerable dancing, some with Teresa Valerio and some with Violet Zell. Miss Zell stood on Stone's toes as he danced around. Just before that he had swung her about with almost criminal carelessness, and he put in it a bit of picture studio substitution during the dance scene to this. It was neatly done while moving over a circular staircase.

Scott Welch was the juvenile and Roy Haver another. Mr. Haver did a couple of dances, with songs, with Marie Sewell, a pretty, active young woman with Titian hair. Helen Rich was a fairy, and they needed her early in the performance so she sang a song then, and when they thought of her again at the finale she sang another. Ben Baker and Bert Jordan had a couple of non-sensical roles no one could have done anything with, and Dorothy Clark did a piano specialty in a schoolroom scene. The putty blowing in that was likewise made laughable through memory not going back that far. Princess White later did an Indian dance and returned later for a buck and wing. One of the Palace Girls' dances was a soft shoe tapping step that must have sent a thrill through Ned Weyburn if he saw it. If he didn't he will hear about it. Anna Ludmilla did a toe stepping moment that was not long enough and seemed to happen too late. Stone's comedy song was "I Want a Lily." If any other number deserves mention it is "Wonderful Girl, Wonderful Day."

The production is sufficient. There is nothing in it to rave over other than the dressing at times, but they don't have to build for Stone except to provide him with something to stand on as he did when utilizing the bounding mat in a "chase" bit. After the first act the house cheered for Stone. Dillingham may have been counting up then.

BROADWAY BREVITIES.

No more interested or interesting opening transferred on the Big Main Aisle this season. The Garden was a seething, trembling, whispering jam to the rear wall. It was the first venture of George Le Maire as a producer, and, instead of going into the punch and Judy or some other last resort of the novice, it had made the biggest and the foremost Broadway was again. If only the performers who had been named as joining "Brevities" alone came to the premiere there would have been an overflow house.

When it was all over the consensus of opinion was that it was a fair show which would do business on the road, but all wrong for the Winter garden. And, as usual, the consensus was pretty accurate. It takes more than a very good straight man in a blackface act to produce Winter Garden shows. It is said Le Maire and Bert Williams put up fifty-fifty for the venture and that it was around \$50,000 on the lot before the Garden curtain rose. Is that a lot of money? Shuberts or Ziegfeld throw away that much on a revue concert. And it takes a headliner like them, or someone like them in banking talent, etc. to get one over at the apex of New York show affairs.

With the Winter Garden stamp on it, "Brevities" should go out and clean up. It isn't a bad show and will make good in Minneapolis, Louisville and other American Association towns, especially if Le Maire retains his "name," which is dubious on the road. Williams will stick mustably. But Eddie Cantor, it is said, was lashed by the Shuberts for the same run. Le Maire's name on tour will mean little. He is known through vaudeville. His touring has been casual, but not all the draw order. Heavily featured in tip-top on the program was the name of J. C. Huffman as producer—second only to the name of Le Maire himself, which like Alvin Karpis, had all the rest and was ahead of and as black as the title. Huffman about immediately was to have his

name cut down to the same type as that which proclaimed the authors, for he should shoulder no more than they the responsibility, and not be blamed for more than he deserves. The "credits" go to Blair Traynor and Archie Gottle, Arthur Jackson and George Gerstwin, for lyrics and music, and Jack Mason for dance and ensemble direction.

To sum up the assets of the performance in order of precedence as of the Blue Book of Broadway, it developed thus:

Eddie Cantor—good in a dentist scene and, of course, great in the out-of-step scene, the same as in last year's "Follies." As good as could be asked in a tedious dining and flirting scene with Le Maire, lines terrible, when he got into blackface for his in-to-chasing specialty he did only three numbers, all very blue but typically Cantor. Although Cantor got a great reception the Winter Garden was still not "home" to him, and his specialty, further gummed up by a strange trick in which a "double" raged on a violin, did not go as Cantor's specialty always has and always should.

Bert Williams—lamentable all the way; his specialty got twice as much applause at the start as at any time thereafter; in a scene with Le Maire, in which he took off his shoes and sang a song about his sore feet and fanned them, he showed less taste than at any time in his long and honorable career; it went accordingly.

George Le Maire—on the stage too much; worked like a beaver all the way, figured in every comedy scene (black and white) and was the George Le Maire of old, an excellent straight man.

Eddie Haller—looking very pretty, couldn't hear her; an effort to play her song "Lola" into a big hit failed; beautiful clothes at times, charming manners at all times never important.

Ula Sharon—a cute little too dancer with a beautiful, posy face, sweet physique, sweeter technique, a rousing smash hit every time she came on; easily the outstanding triumph of the night.

Alexis Kosloff—on about six minutes, supporting Miss Sharon in a pantomime program as "Pantomime and Music conceived by Bert Williams"—a total loss except for Miss Sharon's beauty and work; it was a sort of Apache dance on toes and with classical maneuvers, though the "plot" was the rape of a kiss from the innocent lips of youth, whereupon youth stabs Kosloff and he flaps until cue for bow.

Rest of cast—mediocre. Production—excellent, though not up to Winter Garden standards. Comedy—also-fire as a rule, the opening night. Melodrama—ordinary.

The scenes in order and their fate start with a prolog which nobody heard. Scene 1, Times Square, nobody saw. "Love, Honor and O' Baby," with Eddie Russell and Irving Parker, underwritten and neglected by the audience. A high forest scene, big and fairly well executed, revealed Maxwell Francis, a tenor, evidently started as a surprise sensation. He had no low notes. Genevieve Houghton entered in a boat, but failed to pull number up. Natalie Kingston and some girls did a satisfactory semi-classical dance, and then Miss Sharon stole the first knockout with a nymph dance and had everybody talking.

Bert Williams and George Le Maire did a jail scene which refused to get funny. "Spanish Love" would have been marvelous, as the scene was lavish and fine, but Miss Haller could raise her pipes. This was where Dorothy Jordan used to do "Carmen"—that might have helped it. Then the next hit, a song by Kalmar and Ruby, called "Ringo Door Blues," executed by sixteen girls, apparently of the chorus and minor principals. The lyrics hit and hit and hit again. They were naughty but clever. When one baby with jewels all over her sang "I got a daddy but I won't tell his name, 'cause your daddy and mine may be the same," it finished to a smacking hand.

Williams' specialty is "one," feeble. He sang a long thing about "But Where?" and after that catch gag had been done twice it was anticipated and killed everything. "Moon Shine on the Moonshine" was amusingly taken. "Unlucky Blues" got nowhere. A song with Peggy Parker and girls, if it was sung, is not remembered, and it is doubtful whether anyone noticed it. Cantor and Le Maire, while, did a dentist scene with some laughs, due to Eddie's vigorous mugging and punchy work. When Le Maire operated on him he straddled him in the chair. He then said it wasn't the teeth, it was the spine, pulled back a screen and went into the old chiropractic bit. For a finish laugh a pretty girl came in and went into the dentist chair and Cantor straddled her as the lights went out.

A well dressed Alpine number in a pretty snow and mountain scene led by Miss Haller, was the first half finale. It was a neat spectacle. The Kosloff Sharon dance opened intermission. Puffy and Houghton danced. Puffy scoring with legman, Vera Grosset led a runway kodaking number with girls, pretty good. Miss Haller led a song by Irving Berlin, called "Beautiful Faces Need Beautiful Clothes," that number needed beautiful faces and beautiful clothes and had neither

except the principal; the girls were fairly good looking and fairly well dressed—which was not enough. Bertin sat in his seat and writhed. It could have been made a marvelous number. Harry Collins did the clothes.

Cantor, Le Maire and girls did a two-scene comedy "poking up" girls and trying to feed them on \$11. The laughs were scattered. Ula Sharon did a neat single. Miss Haller and Ed Van Horns did a love number in which Van Horns attempted a palpable imitation of Jack Norworth, but Miss Haller did not even try to imitate Nora Bayes. The show store number then came. Le Maire and Williams principals. Le Maire in white face. Some chorus work here was good. But Williams' scene in sack-foot was atrocious. The laughs were absent. The "Lulu" number was abbreviated as against what the program called for, which was perhaps just as well as Miss Haller's lead song failed to make the grade.

Cantor's specialty started as though it would warm up the works. His first song went a. k. a. Then out came Eddie Cantor—or what looked like him sans personality—playing a fiddle. There was whispering and conjecturing as to whether or not it was Cantor. By that time the fiddling was through, the fiddler went, and the audience refused to pay the fiddler with any applause. A stage wait ensued. On came Cantor putting on his gloves as "blind." It had a peculiar effect, hitting his next number, which ended on a cracker too indigo even for Cantor, though it started brightly with an idea to say he was conducting a porch campaign to teach lady voters how to be for him; the salt gag was "Last night I had a private session in the attic I taught a Republican girl how to be Democratic"—it got him off to shockingly little. That cracked it into the finale, and the company, looking a bit sheepish, lined up and waved as the curtain fell.

A great "break" and a wonderful opportunity had gone, and a great opening night audience was asking, "Well, what do you think of it?" as those who were asked shrugged their shoulders and answered, "Well, it'll get money on the road."

MERCHANTS OF VENUS.

For the first time since "The Dawn of Ireland" closed, the "Merchants of Venus" is being produced at the Palace. The cast includes: ... (names of cast members) ...

"Merchants of Venus" as was disclosed at the Palace and Judy Sept. 27, are the husband-seeking daughters of wealth and fashion, a piquant title for a soft and dainty comedy made by Alan Brooks from his playlet, "Dollars and Sense," which has played the vaudeville circuits and continues to serve as an amusing vehicle for this suave player.

Extended and "fattened" into three acts, it tells pretty much the same story of the cynical dilettante and his loves. Many clever epigrams have been written in and half a dozen characters added, among them that of a variety dancer about whom is framed a new "happy" ending, with wedding bells in the offing.

The work of adapting the story to its new form has been extremely well done. It would seem that the material of the "sketch" would spread pretty thin over a whole evening, but that is not altogether the case. The interest is well sustained and the progress of the second and final acts have many surprises and a series of sparkling bits of very modern worldly philosophy. It is all very "smart," even if it is sometimes a little self-consciously so, and the satirical character sketches of selfish, bridge-playing, wasting society women are neatly done in a theatrical sense.

The first act is fearfully talky, as might be expected, since it deals mostly with events added to the action of the already completed original. The second act picks up in sprightly fashion and the final episode, with the same use of the "fade-back" device of the picture screen as the playlet employed, moves with a good deal of kaleidoscopic swiftness to the climax, which is effective in spite of its staginess, an artificiality, however, which does not detract from its punch.

The foundation of the story is unchanged in its essentials. Jack Hainbridge and Billy Hainbridge love the same girl, whom Jack describes as "a better business woman than a wife." Jack is a clever society man, Billy an earnest duffer who chooses Billy because he promises to be a better provider, but when Billy after the wedding, loses his bankroll in a market gamble, she turns to Jack, who has inherited half a million. Thereupon Jack smokes his cynical smile, repudiates Billy's broken fortune by ruining himself, and turns to the vaudeville dancer, who has loved him right along.

A new story thread is made out of the actress and one Arnold Dav-

heroine, who makes the cash register matrimonial bargain, an unspeakable end, to whom the dancer turns as a comfortable refuge when Jack's attentions were out of her reach, for, as she puts it, "it is better to accept comfort than to try for happiness and miss both." As the wedding day approaches she finds herself unable to face a future with the childish, slant-faced little amateur player. Jack about the same time worries of his single state. The dancer gives Jack her telephone number, which happens to be "3550 Chelsea," and the final close-up shows Jack reaching for his phone with the curtain line "Chelsea Fifty-fifty" the key to happy marriage.

The production is blyss as the little Palace and Judy theatre. The settings are in perfect taste and the grooming of the women principals a very model of up to the minute modes. The stage pictures were all in exactly the tone that should go with the "smart" comedy. They set off the ultra "smart" atmosphere, even to that near cynicism toward the feminine gender which Broadway playwrights have harped on so much of late. Does this attitude represent a new masculine protest against suffrage?

The vaudeville dancer was the only likeable woman in the cast, and proved a gracious variation from the parasitic collection in the person of Carroll McComas, the only sympathetic character of the piece. She had it all her own way, particularly since she played the part with a fine sense of graceful simplicity. Vivian Rushmore, the cash-and-carry bride, was beautiful to look at, but a singularly unsympathetic and awkward actress. Robert Kelly was the mechanical actor his part as the well-meaning but blundering lover called for.

Brooks, as star and author, gave himself all the rich lines, and as actor he justified the author's choice of player to interpret his hero. He has a splendid smooth way of easy reading and a capital direct, unassuming method of handling situations. A Kuranaki, the Japanese valet, had a scene all to himself, and to prove that good acting comes from within, scored the comedy bit of the evening with the bit that didn't belong in the story and had no purpose except to help make a three-act play out of a sketch.

Jane Harwell filled out nicely the unimportant character sketch of a breezy, worldly society matron, whose principal business was the collecting of alimony and making numerous love to Jack. In order that the matrimonial picture might be made as dismal as the case of the hero required, a wrangling couple were brought into the story, probably once more to fill in the moments necessary to a regular comedy.

As a last-offer proposition the venture need expect little support from the women of the theatre-going community. Mr. Brooks need expect no matinee flutter in the lobby and there are seasoned producers who look to the women for the margin between profit and deficit. Mr. Brooks says he enjoyed writing the comedy. Perhaps the fun he had will be his reward. At least he had the pleasurable experience first.

DAWN OF IRELAND.

Don't you know the name? Larry Kelly, the Irish singer, is the star of "The Dawn of Ireland," which is being produced at the Palace. The cast includes: ... (names of cast members) ...

"The Dawn of Ireland" opened cold at the Lexington on Thursday of last week. Up to Tuesday night five performances had been given, but the lack of a preliminary tour was very noticeable at the sixth showing. That the play has been changed about since it started, and that the process of whipping it into shape was still going on, was evident Tuesday night.

Hugh Stanger wrote the piece and Will Murray produced it. Murray also directed. Mr. Stanger, the author, is a son of Stanislaus Stanger, the librettist. The younger Stanislaus heretofore has written several plays, the most important being an adaptation of Louis Tarrington's "Seventeen." He also was responsible for "You Know Me, Al," the 27th Division show.

Larry Kelly is starred in "The Dawn of Ireland." Kelly has appeared for several years past at the head of his own company in vaudeville, in different Irish singing sketches. The supporting company is excellent. The play itself is along the lines of the conventional Irish romantic dramas that have been written and rewritten since the days of Don Juan. There is the regulation Irish hero and the always to be expected English villain, Irish soldier or traitor, only in this play the character is made half Irish and half English, a odd Irish, crazy, etc.

The story which seems to be laid in the present, but which is not as designated on the program, treats of conditions in Ireland as they are depicted in the press of today. In the old-time Irish plays it was the

Int., "Cooked Garbages" (Hingham);
"The Guest of Honor" (Dana
Buratt) and "Little Old New York"
(D'Ymouth).

LOEW'S SACRAMENTO OPEN

Stage Notables Attend Initial Performance at State.

San Francisco, Oct. 3. Loew's new State theatre opened in Sacramento, Sept. 27. This gives Loew, Inc., two theatres in the capital city. The Hippodrome there will continue with vaudeville, while the new house will be devoted to pictures.

The opening was an auspicious one, with brilliant ceremonies presided over by Gov. W. D. Stephens. Sam Harris, Irving Ackerman, Mrs. Jim Weston and other prominent San Francisco theatrical people attended. Nazimova in "Mrs. Peacock" was the feature picture attraction.

Carrie Gobel Weston and Marion Frew and Anita Peter Wright's dancing girls appeared with musical selections and in the program. Alex Kaiser is resident manager.

CALIF. DROUGHT BROKEN

Theaters May Again Use Electric Lights in North.

San Francisco, Oct. 3. The first rain of the season fell here last week, much to the gratification of the managers, who have the fronts of their houses darkened for several weeks by order of the fuel administrator.

This ruling affected only the northern part of the state, due to the shortage of water caused by the lack of rains last season.

A & H SWITCH MANAGERS

San Francisco, Oct. 3. Switching around house managers decided upon by Ackerman & Harris will send Lew Newcomb from the Casino in this city to the Hippodrome in San Jose, and bring Edwin Morris over from the local Hipp to succeed Newcomb, while assistant manager Ryan becomes manager of the local Hipp.

Billy White from the San Jose house will be in charge of the new Hippodrome scheduled to open in Eureka some time this month.

BIG BENEFIT FOR UNION

San Francisco, Oct. 3. The local branch of the American Federation of Musicians will give a concert at the Civic Auditorium, October 20. The occasion will take the form of a benefit for the relief of the organization.

All the big orchestras in the city will be released by the managers of the theatres where they play. More than two hundred musicians will take part under the batons of the leading directors of the bay cities.

PLAYERS GIVE PLAYLET

San Francisco, Oct. 3. The Players' Club will open its regular season Friday when four one-act plays will be presented. The opening program will consist of "Charity," by Charles Caldwell Noble, "The Breaking of the Calm," by Dan Totheroh; "Thieves," by Helen Mitchell and a novelty "The China King's Daughter," presented by a Chinese cast.

GIRL RETURNS JEWELS

San Francisco, Oct. 3. Juanita Russell, a cafe entertainer, last week turned over to the police a diamond brooch, valued at \$1,000, which was lost by Mrs. Watson Eastman, a guest at the St. Francis Hotel. Miss Russell explained that she had picked up the brooch in a cafe after Mrs. Eastman and party had departed.

Joe J. McArthur and Lawrence A. Lombard (Photostat)

OFFER
AMERICAN PIANO Light Opera Company
1930 THE ROYAL 1930
ENGLISH OPERA COMPANY
Jefferson, De Aquila and Company of St. Louis
New England United States and Canada

The Play Spot for the Show People
America's Supremely Unique Rendezvous of Goodfellowship

THE DUNGEON

A Bit of Montmartre Transplanted in California
Subterranean Prison with "Trappings" in Service
47 Anna Lane—Ellis, above Powell
SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

MUSIC FOR FASHION SHOW

California Theatre Introduces An Innovation.

San Francisco, Oct. 3. The "Fashion Show" was the big feature of the California program last week. The apparel supplied by a local department store represented a small fortune. The new fashion show was divided into three scenes with songs and music especially written by Jack Fartington and Mort Harris and sung by Mary White and Sherry Hall.

The pretty stage settings and electrical effects greatly enhanced the display. Twenty models were used.

REVUE REOPENING

San Francisco, Oct. 3. Fisher's revue which has suspended operations for the past two weeks, is preparing to renew activities with a prospect for a stock engagement at Santa Rosa.

ORPHEUM, SAN FRANCISCO.

San Francisco, Oct. 3. The Orpheum this week had a splendid entertainment with comedy and jazz standing out strong.

J. Rossmore Johnson and His Inimitable Five, a colored act riot was the applause hit of the bill. The syncretized artists displayed excellent voices, especially the tenor, the act concluding with the jazz orchestra playing, compelling a speech from Johnson, offered with the same good showmanship as was evidenced throughout this highly successful offering.

Shelia Terry with Harry Peterson and Morris Lloyd in "There's a Crowd" headlined. The pretty little musical romance, with special lyrics and music, offers Miss Terry and her assistants splendid opportunities for excellent singing and dancing, landing solidly.

Harry Adler and Rose Dunbar made good. Adler got big laughs upon his entrance from the front as a plant on his comedy ability and his remarkably clever imitations of a saw mill, a jaw's-harp, etc., offered through excellent arrangement of hypnotic burlesque. He was capably assisted by the very attractive Miss Dunbar. The act registered a hit.

Welch, Mealy and Montrose followed. Welch's singing and comedy had 'em roaring next to closing, with his partners' acrobatics also getting appreciation.

Jack Clifford and Miriam Wills offered "Jasper Junction," brightened with new lines minus the dope number, with the usual good singing and delightful appearance. Miss Wills scoring heavily in second spot. Clyde Kinsdale presented "La Graciosa" and held them interested, closing successfully with the most gorgeous and most colorful posing offering seen this season.

Ozaki and Taki opened satisfactorily, the mixed Japanese couple featuring pole balancing. "Hits and Pieces" with Jack Patton and Loreta Marks (chickover), repeated exceptionally well.

Jack Josephs

PANTAGES, SAN FRANCISCO.

San Francisco, Oct. 3. The lengthy screen showings included a drawn-out advertising film forced on the restless audience and resulted in the vaudeville starting thirty minutes late Sunday at the first show.

Columbia Park Boys' Band, fifty local boys, headlined, were withdrawn from the bill after the second show, as the selections offered manifested insufficient relebarnals.

Stood's Syncretized Septette, however, gave the bill plenty of serious and jazz music, with some piffy dancing by Anna Mae Bell and Ralph Horton rounding out the dandy jazz offering. It was a big hit.

Howard and Phyllis Blackbeers, assisted by Oscar Lee, passed along quietly with disconnected comedy talk songs offered in minstrel fashion in a dining car as a setting.

Jarvis was a laughing hit next to closing, with talk cleverly handled throughout the card stunts finishing with a lemon trick.

Mack and Williams a mixed couple with hard show and dance movements with the original ap-

pearing staircase dance, featured, opened to good applause. One Elmore and Esther employing a circus act secured laughs on Elmore's wild man antics following his book character and the girl's fragile attempts at singing and feeding, which got little.

Jack Josephs

LOEW'S HIPPODROME.

San Francisco, Oct. 3. The Hippodrome prices have been increased, totaling 40 cents, but the house had the usual capacity on Sunday.

Anna Vivian and company, starting a good bill, received fine applause at the conclusion of the good shooting act, singing and shooting the melody of "Endearing Young Charms" on musical targets. Haddon and Norman, a dandy appearing mixed team, stopped the show second with talk and comedy songs, displaying ability, but not material for the best house.

Letta Shaw and company offered a comedy sketch entitled "There She Goes Again," which went over exceptionally well, due to Miss Shaw's good work more than the vehicle's merit, which, however, has a good surprise finish.

George F. Wilson, a monologue in Yiddish, containing a portion of Matt Collins' material, won laughs, with the piano efforts at the finish moderately received.

Royal Italian Five drew good applause for operatic singing and instrumental offering.

Harry and Anna Meranton, with good acrobatics and wire stunts closed a good bill. Jack Josephs

FRISCO NOTES.

San Francisco, Oct. 3.

Maurice L. Adler, formerly road man for M. Witmark & Sons and now connected with Forster Music Co., is on a trip to the Coast.

The Curran, with "Way Down East" is utilizing the theatre the earlier part of the day to give the world's series baseball returns.

Taney Darling, formerly with Morgan Danvers, is spending the winter here with her parents.

The Scott Grand Opera Company will give eight performances commencing next week at the City Auditorium.

Miss Marion Woodley, contralto will shortly arrive here to fill engagements under the direction of Anna Gifford-Bryant, who is to remain in the West for some time.

Richard Lancaster joins the Matiland Players this week.

Harry Bush is again representing the L. Wolfe Gilbert Music Co., Inc. out this way. He is temporarily located at the Wilson Hotel.

Arthur Van Antwerp has been placed with the Majestic Dramatic Stock Company through the Hake & Amber Agency.

Whitney Smith is the new leader of the orchestra at the Arcadia dance hall.

Freddie Weiss has been specially engaged for a "Cure for Curables" the current Alcazar attraction.

Cecilia Arrillaga, cousin of managing director Beth of the California theatre, was the soloist at the twenty-seventh Sunday morning concert at this theatre.

Harry David, house manager of the Imperial, returned from his vacation this week, which was spent at Goshen Junction.

Harry Kerrey, the musical director of the Parisian cafe at Shanghai, is on his way to New York for a brief visit. While here he engaged George Warr, cornetist, Ed Darling, saxophonist and Ben Williams, banjoist, who will call for China on the "Pasha Mar" from here Oct. 23. Also calling is H. H. Bonaldson, who goes to the Great cafe. The men have contracts for one year. Mr. Kerrey will return to China via Canada.

Benno Meiseldewitz, the Russian pianist, is due on the steamer Ventura from Australia Oct. 19. He will appear in concert here and in Oakland under policy C' (Oppenheimer's management).

Benno Meiseldewitz

IN AND OUT

Michael Burke was off the bill Monday of the Pantages show at Alcazar. He returned Tuesday.

Harry Miller, Brown, failed to open in Newark Monday because of the company not being ready.

ILL AND INJURED

Arthur Wright fractured two ribs last week when slipping from a platform at the Tri State Fair, Memphis. He is rapidly recovering.

OBITUARY

ADA WILD WATERBURY.
Ada Wild Waterbury, former member of the Augustin Daily, Francis Wilson, De Wolf Hopper and Edward Harrigan companies, died at her home in Kinderhook, N. Y., several weeks ago. Mrs. Waterbury, who was a daughter of Johnny Wild, was 40 years old. She was

DIED OCTOBER 11th, 1930
"Words cannot contain our love, there was, there is, no gentler, stronger, manlier man."
From the Executive, Managerial, and Working Personnel.
SAENGER AMUSEMENT COMPANY, Inc.
NEW ORLEANS, LA.

active in the order of the Eastern Star, being district matron for that organization in Dutchess and Putnam counties.

CORDELIA ALICE HOWARD

Cordelia Alice Howard died September 17 at the summer home at Lake Manitou, Rochester, Ind., of her daughter Bernice Howard (Howard and White). The deceased was the widow of Frank Howard and a professional for many years as was her late husband.

Ida Lee Benton, sister of Lord

Denton (Denton and Woods) died September 25, at her home in Florence, South Carolina, from a com-

MRS. CORDELIA ALICE HOWARD
Mother of Bernice Howard.
(HOWARD and WHITE)
Passed Away September 17, 1930

ploration of disease. The deceased was 64 years old.

Edward Vajan, comedian of the National Theatre at Prague, Bohemia, died in France recently. His last appearance was two months ago in "The Death of Paul I." by Morsajovsky.

Jean Guitry, actor, son of Lucien

In Loving Memory of My Little Pal
HELEN WEST
Who Died Sept. 25, 1930
Gone but not forgotten
ED MKREDITH

Guitry and brother of Sacha, was killed in an automobile accident at Trouville, France.

Mme. Maratta, mother of Mme. Alvarez, equilibrist, died ten days ago in France.

Paul Ferrier, honorary president of the Societe des Auteurs.

A CARD OF THANKS
I desire through Variety to express my sincere thanks to the New York Hippodrome Management, Artists and Employees, and the many other friends for their expressions of sympathy and floral offerings in my late bereavement in the loss of my beloved husband,
WILLIAM W. POWER
Late of Powers Stephens, New York Hippodrome.
MRS. W. W. POWER
September 19th, 1930
Folklide Avenue, Port Lee, N. J.

LOEW'S CASINO

San Francisco, Oct. 3. The main entertainment offered here continues to draw a nice, steady business with the King Company remaining the box office magnet.

The "casino" adheres strictly to the policy of four vaudeville acts, a vaudeville comedy and the Fox news in addition to the King show although the latter attraction alone is well worth the price of admission.

McMahon and Adelaide filled the opening spot with bag punching and dancing. The man does the bag punching and the girl the dancing offering a Spanish and Scotch dance with a change of costume for each. Imagine the clever manner in which McMahon handles the bags and the real dance efforts of the girl, they were only lightly veiled. Christopher and Walton, a mixed couple, got solid laughs in sentences of their mercurial talking act which contains an excellent idea.

The man does a good wop character and the girl handles the straight story. Both as barbers with a special drop showing two barber shops, the talk revolving around the lady barber and the male barber competing for business.

The Great Hermann and Co. offered some old-time magic and illusions. Hermann made up with the Van Dyck beard and wearing the old-time knickerbockers, resembling the late Hermann.

The magician is assisted by a mixed couple. His tricks are presented in an old-fashioned way. The cabinet illusion and the trunk stunt brought the best returns. The Dewey Trio, a couple of men and a woman featured, with piano singing and dancing, closed the vaudeville, a good-sized hit secured principally on the excellent singing voices of the men. The men also proved themselves good dancers, but on the results obtained from the singing more of that should be included in their routine. The King show entitled "Hip Along," closed.

Polles of Pleasure

Continued from page 19
without stopping, but it failed to register any attraction. Mid third came several ballads and old time songs, starting with "The Vagant Chorus." The house would not let him get away until he had given

Polles of Pleasure

"MY CELLAR"

A Bit of Bohemia in the Heart of SAN FRANCISCO

AT THE GRIDDLE

Warren, His Pianos, Horn and Bass, and other instruments.
60 BIDS STREET Above Powell
BERNARD M. BERNARD & COMPANY

A. C. BLUMENTHAL & CO., Inc.
REALTY BROKERS
SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.
58 SUTTER STREET SAN FRANCISCO

Two hours ago, the ship was in the water with the engine room flooded and the crew of 11 men at the time. The ship was in the water for the first time in the history of the ship.

[illegible]

"Rock Beach summer resort" gag ought to find an owner. Lulu McConnell is using it in "Poor Little Rita Girl" and was the first to bring it to Broadway. Several acts appear to have it now. It replaces "Thought Sandy Hook Was a Brothman."

The Jack Hughes Duo (New Acts) made a strong No. 2. Jack Daly and Hazel Barlow danced to favor in the opening spot. Johnson, Baker and Johnson, with their last comedy, easily held the house in the closing spot.

ALHAMBRA.

There is no escaping the rule that straight specialty material in the life of vaudeville bills, and the further a show departs from that native essence the less it makes a distinctive entertainment. The Alhambra bill this week is a capital example. There are three "production" numbers in it, all of them are bright and lively, but they run close to half an hour each, and they are something apart from true vaudeville. In consequence the show is extremely long and has the effect of heatstroke. Probably the fact that there was an intermission of an even half hour and the show ran until 11:35 had something to do with the result. At any rate the audience began to depart two numbers before the finale.

William H. Friedlander's "Extra Day" has all that an entertaining half hour could be expected to deliver. In lively numbers, tawdry sets and engaging stage pictures, and having the first try at the thirty-minute style of vaudeville entertained thoroughly. The show moves swiftly with its catchy lyrics and capital dances, but it could be made to get a good deal faster pace if the dialog were cut steadily down to a minimum. Such numbers as the "Bendal" song need no leading up to. The talk and "bit" between the school mistress and the bully was funny, but the rest of the lines could be scrapped and the numbers and dances could stand on their merits. They have "production class." The "plot" of the piece rather cheapens them than sets them off.

"The New Moon." Horvath Rhone's new offering had more plot, although in this case there was some intelligent interest in it. However, it was due more to the two numbers in the sketch "Quaker Girl" and "Little China Girl," than to the story that it got over as well as it did. Billy Rhone is a most engaging comedienne and does extremely well, both with the novelty songs and with the next lines with which Edgar Allen Waulf has provided the players. Miss Rhone appears to better advantage in this vehicle than in any she has had in some seasons, and her support is a tower of strength. Even the character old man has a clean cut way of delivering his comedy lines. The number fared very well, closing the first half.

Then came the interminable intermission. The audience was impatiently applauding as a hint to get the production going again before the orchestra returned for its mid-evening meal. Then came the other long act, "Going Up," a boiled down edition of the musical comedy of the same name (New Acts). It died cold and marked the beginning of the carousal.

They continued to walk out on an excellent act as Fred LaFrance and Joe Kennedy's new vehicle, "The Party of the Second Part," as funny a backstage drama as any of them. The situation of a "wise-crack" fight promoter explaining the complications of a fight contract to a bachelorette duck put his endless possibilities and they make the most of it. The exchange of talk about the signing of the "black book" with a wild man from Michigan who has only knocked out a dozen opponents, always by accident, and the stoned reluctance of the lady soon is screaming comedy. But the audience had been killed off.

The show opened quickly with Gains and Johnson, men and women dancers. They are a well dressed and active pair and do a simple routine with speed and grace. Although they have nothing sensational, the act appeals on the strength of its charm for an opening spot. Frank Mullane was No. 2 with his amusing series of stories and songs, the stories the best. He was in competition with a controversy between a group of sailors and early comers who had gotten into the wrong seats, and this put him off so that he told the same story twice before he got it right. At that he was the applause end. Extra Day was next, while Grace Naiman with her single singing turn was No. 4. Her first group of numbers went along nicely enough without any remarkable response from the audience, but "Bill Kip" at the end brought a storm of applause from the seventh avenue clientele. Miss Nelson gets some striking effects with her vocal fire works, although her operatic number was pretty heavy stuff. Amata with her fire dancer closed before half a house.

COLONIAL.

It is a banking style roundabout to frame a revue type of bill in the big houses, and as a rule such shows are high scoring and thoroughly entertaining, the variety and novelty offered making for a good performance. But there are times when the object in view is circumpha-

lized and that was true of the Colonial show.

Two of the season's big revues were present with George Whiting and Eddie Hart in "Little Miss Melody" taking the top of the bill and Corinne Tilton in a "Chameleon Revue" (not programmed but also called "This and That") being on the bottom. The Tilton turn was switched from third to closing intermission, the Whiting and Hart offering opening intermission, so that the revue style of show was all the more accentuated.

On paper the presence of two such acts indicates great strength, and that was true, but there was too much of it. Two turns of approximately 35 and 40-minute length following one another is almost a show in itself. But the performance Tuesday night lacked speed and was markedly spotty in the high scoring. Certainly there was no advantage to the Jack Laith and Gus Edwards product, given by these sterling artists, Whiting and Hart, having to follow a revue. "Little Miss Melody" strictly speaking isn't a revue. It is more a fast-paced act with tunes.

The Chicago wizard of the type-writer, last in reviewing his own act at the Palace last week, turned as neat a piece of copy covering the situation as could be imagined. He spoke of the chatty part of the act as being "a bit wordy," but in the hands of the personable and clever Whiting, the full value of the humor always bubbled forth. The four girls used are far over the "looking" average for vaudeville. The main playing "Rhyme" resembles Harold Lloyd. The two acrobatic dancers worked hard and one shouted his lines lustily.

But it all supplied atmosphere for Whiting and Hart. Miss Hart who poises in her several changes of costumes. When the pair started duetting there was nothing to it. "Dangerous Eyes" was made richer than any couple has made it, while "When Three Play the Game" Made for Two was delightful. In spite of the handicap this week, "Little Miss Melody" showed its class. It has done a bit for Whiting and Hart, for it has lifted them to the stellar position of heading the best of bills.

The sparkling personality of Miss Tilton flashed throughout "Chameleon Revue." Her songs were amusingly done, and her mimicry drew a gaggle. Benny and Weston "whisked" themselves into favor early, similarly between the show's two reasons in the use of a team of male dancers. Eddie Horvath's singing drew attention especially "Windy," when the girls were most tastefully fringed. The choristers, in the way, are all good dancers and cleverly coached. There are some changes, notably the absence of the voice billing and perhaps its use. All is calculated to bend speed to the act and that attained. "This and That" is a novelty and is pretty sure of providing a pleasing feature anywhere.

Virginia Fessinger (New Acts) moved from fifth to third, added to the revue texture of the show. Ward and Greene, on fourth, fitted in between well (New Acts). A. C. Astor, the English ventriloquist, made a pleasing number two. Astor is a bit more venturesome than other artists of his class. He dressed with a soft collar and in "throwing" his voice, the movement of the neck muscles were plainly visible at times. The dummy smoking stunt was one of the novelties in the routine, while the water "spraying" got the best laughs.

Al Lytle and Carleton Mary in John J. McCann's "Old Times" charmed from the start. "Old Times" next to closing. When the act first showed a season for more age, it was predicted that the caricature characterizations of the men would endure in the big houses for many seasons, and that still holds good. Several new and hearty laughs were introduced, and that is about the only thing this act will need from time to time.

"The Beginning of the World," that novelty of liquid color projection, made an interesting closer, holding a fair part of the house. Miss LaFrance as the "spirit color," danced in front and back of the screen, giving life to the "living colors." Roy Harrah, the graceful, chatty dancer opened the show with the assistance of Mary Sawyer.

BROADWAY.

They turned out away all day Monday at the Broadway with indications, pointing to continued heavy box office takings throughout the week. The reason for the business was plain enough. It was the last three Thomas picture. "Everybody's a Winner," which formed the second half of the show. At one o'clock Monday afternoon there was a line of more than 400 extending from the Broadway box office around into the street. At 4 P. M. the house was packed from orchestra enclosure filled to the limit.

Possibly the well put together eight-act vaudeville bill helped the attendance somewhat, but judging from remarks in the lobby the major part of the crowd were there to see the picture. The same morbid curiosity that brought 1,000 people to the funeral services of the late Olive Thomas at St. Thomas' Church

recently apparently played a prominent part in filling the Broadway house.

Jimmy Lucas and Francine next to closing were the big noise of the vaudeville section. While the house was filled, it did not seem a regular vaudeville audience, and most of the preceding turns had passed away with perfunctory applause. Lucas, however, seemed to sense the type of audience he had to contend with, and he went the limit with his rough and ready low comedy humor. He worked like a truck horse, but he got 'em in the end and got 'em for more than any of the others. Francine, always a dependable performer, counted largely in the results secured.

Madame Elito (New Acts) headlined. It's a second sight act and landed very well. Armstrong and Downey opened and pulled out with a good average of laughs and applause for the spot. Mr. Downey affects a make-up almost identical with Joe Jackson, riding and attempting to ride a bicycle in the same comedy way that Jackson does. There is some business Downey has with a pair of falling trousers, however, that Jackson doesn't do. That's about the only original thing in the Downey routine, and it's altogether too strong for vaudeville.

Martelle, No. 2, seemed to feel the house as a whole with his female impersonation. Martelle is different at least in one respect from the other female impersonators. He retains his falsetto throughout the act, removing his wig as a costume at the finish, but refraining from the usual barytone male tones to contrast with the falsetto stuff that has gone before. The Martelle act is beautifully costumed. The four numbers landed for fair returns.

"Welcome Home" with Lennie R. Raymond third, caught the interest of those out front, but failed to cash in as heavily as the finish as the act deserved. Miss Raymond does a remarkably able characterization of an Irish woman in this sketch. Not a caricature but a character bit that would pass muster in a realistic show. The act is played legitimately. Miss Raymond's male assistant also does excellent work.

Sammy and Jo-Jo, No. 4, never got started and took a flop. The finish that was underwritten. The crowd just couldn't get the hang of what it was all about, and when Jo-Jo did his final song, settled back in their seats as if they were glad it was all over.

Rampal and Leonard were the class of the show with their prettily costumed and finely staged singing and dancing turn. The handling of lights in the Rampal and Leonard turn was unusually good. The act scored with their double closing of three earnest bows with the dust from "Florabella."

Davis and Pette, a classy pair of equilibrists, closed the show, landing some appreciation, but far less than what should have been accorded them.

R-R

ROYAL.

The Royal was just short of capacity Monday night, with weather conditions giving the house all the best of it. The nine-act bill played smoothly and developed into one of the best shows seen at the uptown house this season.

The Handells, a sharpshooters turn labeled "Arizona Sports" gave the bill an interesting start with some intricate rifle shooting. Merritt and Bradwell in their piano and song offering were deuring and got over with some excellent solo and duet character songs. The girl is an excellent delineator of the negro character and the girl at the piano assists cleverly. Both make a neat appearance.

McWatters and Tynan were third and found favor. The veteran couple opened to an entrance reception, and also closed heavily in the early spot with their special songs and Irish wardrobe.

Eddie Fayer found the Royal a soft spot for his monolog and poem. He has brushed up his top opening talk and interpolated several new laughs, but the punch remains in his rendition of poem requests from the house. He pulled several standards, but ducked "The Kid's Last Fight" in favor of Kipling's "Boats." He went over strongly.

Homer R. Mason and Marguerite Keeler in "Oh" (New Acts) by Porter Emerson Browne held the closing spot of the first part. It was a wise layout, for it is doubtful if anything could have followed the comedy riot.

After intermission and Tropic Will Oakland got into the running with three vocal numbers. Oakland is working in evening clothes and it adds class to his turn. He was in excellent voice and sang a couple of ballads to big returns.

Hubby O'Neill in "The Joker," a Herman Timberg production scored strongly following. It is one of the best acts of its type seen around and O'Neill has wisely surrounded himself with some clever girl assistants. Mabey Ferry, Dorothy Godfrey, Fay Tonia and Blakette Horry are the lovelies who help the general effort. The girls can sing and dance, with Miss Ferry a personality registering. The act is prettily produced, and O'Neill is fitted with a vehicle that will stand much mileage before it is ready for an overhauling.

Santley and Norton duplicated their other metropolitan successes with their songs and qualified as natural neat to close, with the Four Ortons, a corking good comedy were out, holding the usual stampede down to a minor trickle.

Con.

ELITH'S BOSTON.

Boston, Oct. 6.

Jack Laith can still knock 'em dead outside of New York, provided they are big enough, snappy enough and carry a little action still new and novel outside the big town. Henry Santley is carrying nine musicians billed as "A Symphonized Society Band," and they sure had creditable old Boston rolling over and begging for more Monday night after it had appeared as if a hot night and a solid audience was making it hard for anything to get over.

Santley himself was a bit over the heads of the capacity house, the audience apparently not knowing whether he was a high opera singer who wanted to be taken seriously or a comedian who wanted to be laughed at. His Tostia "Glad-ly" was rendered seriously, his melody was right but not laughable. His "C-U-B-A" was not worthy of his ability, his "Broadway Blues" was a veritable classic that he should retain as long as he has used "Glad-ly," and his personal conducting of his jazz band was droll burlesque. Santley apparently understood his audience and their mood far better than they understood him.

Robert Emmet Keane in next to closing had it easy, because the apathetic house had been aroused from its somnolence and was on the alert for the speedy line of chatter and stories he peddled. Keane's act is a funny one for any toll in an act, and the fact that he draws on his old routine of war stories and gets away with it big is conclusive proof of his ability.

Tom Dugan and Blakette Raymond in "An Ace in the Hole" use as the basis of their comedy work the old burlesque stunt of the apple tree, from which falls an apple every time a lie is told beneath its branches. The routine was working perfectly and the apples were being dropped through the tube perfectly until one of them bounced over the apron and up the left aisle to about Row G. A husky looking young chap picked up the apple and kindly threw it back to Dugan. Dugan was not looking at the apple but his square between the eyes and nearly knocked him clobbered. His partner and the house had the biggest laugh of the night. Harry and Anna Seymour found the house sluggish, and despite Miss Seymour's refreshing pep and extemporaneous comedy, the act dragged through no fault of their own.

Lidia Barry found herself up against the same thing, although her line of comedy was not so subtle, and for this reason it pushed itself forward more aggressively.

Mary Marble and Co. in Maud Patton's four sketch, "My Home Town," found themselves up against an almost hopeless task early on the bill and ran rather desperately as a result. As played now the act seems a trifle talky and lacking in comedy touches.

The Exposition Jubilee Four a quartet of colored singers heads up in volume of voice what they lacked in close harmony, and went around well on next to opening. If this act could place on comedy team work a little it would improve greatly.

The Wizard Brothers opened in equilibrium work containing little that was out of the ordinary, although they received remarkably good band, due in part, perhaps, to their habit of waiting after each specialty for applause. They need one big feature strong to close.

Adelphi, Bill closed and despite the unjustified time she given her pianist to make two simple changes and regain her breath she held the audience remarkably well. She is far above the average closing single dancing act and has beauty of both face and figure. Her two big stunts, the back shoulder kick with either foot and her anti-"distinctions" would go much higher if she played them up a little more impressively instead of merely doing them as if they were an incident in every salacious dancing routine.

JEFFERSON.

The Handells and Ray's opening came on to find a composed, fair-sized audience waiting to be shown. They showed. The trio danced, whirled and flitted about the stage in single double and ensemble combinations, with the top jazz stuff going the strongest. O'Rourke and Adelphi, a couple of saucy misses, found No. 2 easy and might have done more of the piano act. O'Rourke had they desired. Miss O'Rourke, a brunet comely with a pleasant personality and delivery, advised them she was going to spend her honeymoon in England for her opening number, and thereafter the house was heartily interested in her further domestic and social affairs. Accordingly she let them in on the secret, "My Family's Gone Jazz Mad," whereupon she called for a change to allow the Miss-timed Miss Adelphi a solo at

the ivory. Briefly, briefly, almost daintily, she pounded "Mangana," all the while nonchalantly disregarding a persistently sliding shoulder strap.

Came Frank J. Conroy, assisted by Irving O'Hay with his apologetic vehicle, and convulsed the house to the very spot. A. Robins found No. 4 to his liking, and his "waiting music store" imitations tickled the risibilities of the attendance. The Lightner Sisters-Newton Alexander Revue closed and pleasantly shocked the customers with its lavish costume display, colorful ensembles and Winnie Lightner's abandoned "nuttin'." Newton Alexander has done himself proud with this production of his own authorship and composition, and has provided a pleasant addition to the ranks of the rather abundant crop of revue turns extant in these parts of late.

The second half was an all-Morton affair with the exception, of course, of the closing Muzan Troupe, Arab pyramid builders and ground tumblers. Clara Morton reopened after Tropic of the Day and delivered published and restricted songs, with the concluding dash of jazz paprika, as only Clara can. Came Paul Morton and Naomi Glass and went through their paces to their usually excellent returns with the Four Mortons (Rana, Kitty, Martha and Joe) holding down the new spot and bringing the entire Morton tribe on for a hurrah finish. The novelty of the family affair struck the house heavy and it was bends and more bends for the rest.

The Muzana closed to a transient audience.

Atel

AMERICAN ROOF.

Whatever strength Monday's entertainment had came before intermission and lay in the two acts. Walter Kaufman (New Acts) formerly of Smith and Kaufman) and "Let's Go" (New Acts), a skit from the West carrying five people and having Billie Hatcheller as its main act. Both of these turns pushed matters along and helped considerably to enliven what promised to be a dull evening, but received no assistance from their co-workers on either side. It would have been better if they had been in each half, as the rest of the bill certainly needed help.

Up to nine o'clock it was just a matter of waiting 'em come and go, with nothing happening to interfere at that time. Mr. Kaufman walked out and stepped on it a few points. Preceding him Kimm Jorgeling opened, had a few solitaires sprinkled through his routine and got by nicely. Sandifer and Benson (New Acts) and Norton and Wilson (New Acts) followed in order, with the two before mentioned two acts rounding out the first half of the bill.

Dellbridge and Grenner sang five numbers and brought back recollections of an operatic quartet. None of the songs was overburdened with pep, but they like this sort of an act on the Roof-it built them—and they finished to enough applause for one encore. "The Mysterious Will," sketch, got to the house through the story of a carriage, but the two men and the woman who comprise the cast might have gotten more out of it. However, the act is a k. placed where it is.

Vertell and Rogers held the star spot, especially so at the American, and did well enough with their talk and songs. Len Ardes closed.

5TH AVE.

What a wallop Sylvester Schaeffer was to the Fifth Avenue audience the first half. The versatile performer topped the bill and walked away with the honors with ease, even though he was not at his best and seemed rather nervous at times. Placed down in the middle of the show he had no difficulty in holding the attention of the audience, and pulled applause frequently with his various feats. The houses were particularly liked, especially the high-school animal.

There were two other solid hits in the bill—namely, Belle Montrose, who assisted by a man, followed the Schaeffer act with her "booby" impersonation and who won laughs from one end to the other of her act, and Davis and Hark, who appeared immediately ahead of Schaeffer. Ethel Davis had a speaking number in the act this week that wasn't in the routine offered at the 5th Street a week ago. It is a corking comedy number, and, with her "booby" number, stood out as the best two things of the act.

Bessie Clifford with her side patter, closed the show and held the audience in fairly well. It seems, however, that the animated border that she is using about her detractors from the show themselves, and therefore might easily be dispensed with.

The opening act of the show was the Maxine Bros. and Hobby, who scored heavily on the strength of the work of the dog, Hewitt and Mitchell, who followed, fared fairly well at the hands of the audience in return for their piano and vocal efforts. Butler and Parker (New Acts) followed and were a laugh hit. "The Man Hunt," with its quietude of players, was liked. The performance of the principal girl in the act is corking, and improved heavily. The act got any number of laughs.

Making Happier Our Journey Through Life

Mr. Edw. F. Albee, President,
B. F. Keith Vaudeville Exchange,
1564 Broadway, New York City.

Albany, N. Y., Sept. 28

Dear Mr. Albee:

We wish to acquaint you with the splendid treatment accorded us by Mr. A. A. Van Auker of the Temple Theatre, Syracuse, N. Y.

We reached the theatre Thursday morning, the 24th, and found that our baggage had not arrived although we had checked same at noon Wednesday, the 23d, from Grand Central, N. Y. Mr. Van Auker, the manager, was on the stage to greet us and he asked us if we could work without our wardrobe. We told him it would be impossible to do our act, but we could sing a few songs and put some sort of an act together until the trunk arrived. This we did, and after the matinee he, (Mr. Van Auker) came back, thanked us and told us not to worry about the trunk as he was well pleased with what we were doing. In the meantime, however, he had the baggage man keep in touch with the railroad and the wires were kept busy trying to locate the trunk, which was found in Briarcliff, N. Y., and arrived in Syracuse Sunday evening.

We told Mr. Van Auker that we could do our regular act for the last two shows, but he said he wouldn't think of putting us to the trouble of unpacking and repacking our things for two shows; that he was only too happy that we had received it before leaving town and then paid us our full salary.

During the four days he and the stage hands and musicians gave us every encouragement and made things so pleasant that the time passed very quickly, so that though we were doing an act entirely foreign to us, we did not seem to mind it at all.

Here is a manager and here are stage hands and musicians who are not only congenial and pleasant, but regular fellows as well, who treat the performers as equals and whom it is a pleasure to meet.

Thanking the managers for their wonderful work in bringing about this spirit of good fellowship and assuring you that we will do our part toward furthering the movement, we are

Yours Very Truly,

AHEARN and PETERSON

Majestic Theatre,
Pittsfield, Mass.

New York, Oct. 2

My Dear Ahearn and Peterson:

Yours of September 28th received. It is indeed very gratifying and a great pleasure to receive reports of the sincere and whole-hearted co-operation that the artists and managers are giving in their endeavor on both sides to create better conditions in vaudeville.

We all look upon the old days as a nightmare. That is passed and gone, and our hearts and minds are filled with the feeling of warmth toward each other, which cannot but make us all far happier as we journey through life. It makes work on both sides much easier.

Sincerely Yours,

E. F. ALBEE

Ahearn and Peterson,
Jefferson Theatre,
Auburn, N. Y.

The title suggests a wild and woolly matter, with tangled ramifications and an elaborate plot. The picture is a comedy of the current type, with a happy ending. The plot is a simple one, but it is well handled. The picture is a comedy of the current type, with a happy ending. The plot is a simple one, but it is well handled.

23D STREET

A satisfactory entertainment for a small time program was offered at the 23d Street for the first half of the current week. On Tuesday there was a Dustin Farnum feature picture. The bill opened with "Tales of the Day," and then was a selection of burlesque sketches from the managers' stock of laughs. They must be carefully picked for they registered equally well with the Palace audience Monday evening.

Head Morgan a large manipulation, entertained for a little over half a dozen minutes with some good rope work, reinforced by a running fire of chatter. She came to be the only woman spinning a lot of rope. It's good work if she can't, to only one. Boye and Boylan, Kennedy and Bachin, Henry and Harry (New Act).

Holiday and Weltere are still playing their sure-fire skit, "Dedicated," in which he portrays a cop assigned to protect a widow. She makes him do her late husband's dress suit, which is much too small, thereby making the foundation for bright cross talk and some "nut" recasting—that is, she sings straight and he responds for comedy. They are seasoned performers with a well worked-out act, which is sure to score. The Ten Nervous Girls, female comedians, rounded the vaudeville portion of the bill, the picture feature going on for the first time about 10 o'clock.

AUDUBON.

With two pictures, "Young Lady" and the fifth episode of "Hells Bells," continued with virtually the best card show of the vaudeville. The first Audubon attraction was not an exception. Tuesday evening, when the new Columbia bill opened with "The Young Lady," it was a little improvement. The picture, however, the Audubon has secured better business than the opening of the Columbia bill. The picture, however, the Audubon has secured better business than the opening of the Columbia bill.

The picture, however, the Audubon has secured better business than the opening of the Columbia bill.

PEEK A BOO

(Continued from page 22)

Two comedians, Harry and Henry, gave a good show. They were well liked by the audience. The picture was a comedy of the current type, with a happy ending. The plot is a simple one, but it is well handled. The picture is a comedy of the current type, with a happy ending. The plot is a simple one, but it is well handled.

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BEST SHOW.

(Continued from page 19)

bunch sat up and began to take notice. The costume was white tights, set off with white feathers and brilliant. In a brilliant voice she gave her "Sweetest" number. Flashed up to the chorus in a jargon and sang out the number was sure fire.

An entire new scene had Wrothe and Martin a subject for conversation and they made the most of it. Their act and small talk coming fast and furious. Laughed they led by Mrs. Wrothe, about the scene but did not register. The second scene, Higgins in the Old Neighborhood brought him into his real part as a comedian. The act was the first of an apartment house. Wrothe sitting on the front steps and talking to the various tenants. Higgins in the room was a scream and the hit the laughing hit.

Higgins at the Bar was the third scene. The act showed a view of the Hudson, the bunch of the boat races. Dolly Sweet smartly dressed in black and gold with the girls in light yellow and black with black socks, opened the scene with "Jean" for several scenes. "Hold Me" was Teresa Adams' action and was satisfying. For this number Mrs. Adams wore an elaborate silver costume which made the feminine portion of the audience gasp. Wrothe and Martin put out another line of fast comedy here. This time their patter was on race horses and boat races. The finale of the act showed the two racing shells with the girls as the coxswains, crossing the finish line. It was well worked up and got a big reception.

Act two showed "Higgins in the Frozen North" for the first scene, and "Higgins in Court" for the second. The most promising thing in the first scene was a act bar. Again Wrothe and Martin ran things. Talk about drinking booze and prohibition was the basis of the comedy. Grace Fletcher had the first number in this act "Boa No" who were black lace over white tights while the girls were in orange short dresses with fur. The number was full of pep and the ginger and the girls all cut loose with shivering. "Homolulu Flyer" brought Teresa Adams on again. This time she paraded in a gorgeous peacock affair of feather and jewels. The number went big. Grace Fletcher and girls, all in black and white closed the scene with "Old Irish Joe" and as in the first act this number was killed by being cut off by the power drop. Marks Brothers offered a singing and dancing specialty in a front scene to fair applause. Higgins

GAITY GIRLS.

(Continued from page 19)

looks most impressive but it is minor leading, as one act in used three times in Act I, titled differently on the program.

White does his familiar Irish character and gives a clean performance, showing away from the "blue" stuff and handling his audience in an experienced manner that is sure fire always while he is working.

Of the women Lillian Buckley possesses the deep voice, she has a pleasing soprano voice, and makes a nice appearance in her several changes.

Mary McPherson is an acceptable singer and a vigorous worker, injecting plenty of pep into the proceedings. Her costume flash was a black affair with sheer stockings and French-looking hat.

Miss Hostet is the ingenue. She is a blonde girl of pleasing appearance, and led several numbers acceptably, despite vocal limitations. In a piece of comedy business with the two comics she held up the scene with an intelligent rendition of her role.

The chorus is the average wheel collection of sixteen girls, who make about a dozen changes. Out of them in atrociously bad taste. The best-looking ensemble appearance was with the girls in black and white short dress costumes with hats to match. They are a hard-working bunch, and the singing is about the American average.

The first act doesn't attempt continually as far as the book is concerned, but is a series of standard comedy bits strung together and broken up with numbers. White and Martin dominate at all times and keep the laughs coming continuously. It was well after 10 o'clock before the intermission broke in.

The full stage scenes in act one were the Boone Mansion, the Black Party, A Room Up High, and the Art Gallery, with the comedians posing in one piece tights for several groupings.

The second act "A Hot Time in Hades" is draped around the organization of a burlesque troupe by His Satanic Majesty. The set here is an eccentric one, with dragons, lighting effects, etc., and the two comics relating the original characters.

One of the funniest scenes is "A Room Up High" with White trying to go to bed only to be interrupted by a constant stream of curious visitors. A burlesque boxing act by Higgins and Kammerer could stand elaboration for it was among the chief failures. The final act after piece characters of the crazy women

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GLORIOUS GIRLS GALORE

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EDWARDS SHOW OCT. 15.

The Gas Edwards Show Oct. 15 is now called, will open at the Shubert, New Haven, Oct. 15.

Following sales will be at work each at Atlantic City, Washington and Baltimore.

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WOW! WHAT A "BLUES" SONG!

THE FIRST SONG OF ITS KIND EVER WRITTEN

HERE IS YOUR ARTIST'S COPY

Words by
ARTHUR SWANSTROM

The Broadway Blues

Musical by
CAREY MORGAN

JUST
A
DIFFERENT
KIND
OF
A
SONG
THAN
YOU'VE
EVER
HEARD
BEFORE

IT'S
A
BALLAD

IT'S
A
NOVELTY
SONG

IT'S
A
MELODY
SONG

IT'S
A
LYRIC
SONG

IT'S
A
"BLUES"
SONG

When you hear your feet He-h-o in the street When it's late and it's rain-ing
When your money's gone And your clothes are worn Just a lit-tle bit shab-b-y

And you're think-ing of the sleep you're gonna lose
And you find you need an-oth-er pair of shoes

When you hang your hat In an empty flat And you're feel-ing so lonesome
When your only pal Steals a-way your gal And you think of the riv-er

Then you're getting these Broad-way Blues.
Then you're getting these Broad-way Blues.

When your heart is aching for the bees When you long to hear those buzzin'
bees And when you want to eat a cake Just like your Mammy used to

And you find you got a wish To hook an un-uns-poo-ting fish

When your cloud has lost its all-ver line And the col-ours in your rain-bow cease to

Play your fare-well on the door Catch a train and don't care where it's

leaving for You've got these Broad-way Blues Blues

Got up in the morning Breakfast at eight Hur-ry to the of-fice you're a little bit late work all day

eat about seven Go to a show and you're home at e-leven Go in-to bed Sleep and then the whole darn thing starts

over again Ain't that no-noto-uns Think what you choose One year up and down Broadway will give you the blues.

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NEW YORK CITY

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"CLIMB OUT OF THE CROWDS. This is no time for the laggard, the lazy and the backsliders.

"These are the times that try the heart of the merchant—in every walk of life—in every mart and market. The merchant who wins success in merchandising deserves your confidence, for he is doing his utmost to reduce the cost of necessities.

"Trade with this kind of a store, for this kind of a store deserves your trade."

Nat Lewis

"THE SHOP ACCOMMODATING"

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MEN'S WEAR

NEW YORK CITY

LADIES' WEAR

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BILLS NEXT WEEK.

(Continued from Page 34)

Brown & Jackson
 Leonard & Anderson's
 Agnes Rayne
 "Submarine P. 7"
 Harvey Hooty & G

PORTLAND, ORE.
 Pastage
 Lady Alice's Pets
 W. & M. Rogers
 Low Webb Co
 1 White & White

Mammy's "Pity"
SEBENA, CAN.
 Pastage
 (11-12)
 (Same bill plays
 Empress Theatre,
 14-15)
 Sara Garmen Co
 Irma Trovatti
 Carl Rinaldi
 Naval Jousting 8

SALT LAKE

Pastage
 Rebecca's Caravan
 Fargo & Richards
 I Love to
 Revue of Moscow
 Stradus & Brown
 Taylor & Freeman
SAN DIEGO
 Revue
 Bell & Gray
 Ushers 4

(Continued on Page 39)

San Diego
 V. Hart & Steppers
 Harris & Marcus
 Gaudier & the Blayns

SPokane

Pastage
 "Girl in Air"
 Devore & Taylor
 Austin & Delaney
 "Mystery of Youth"
 Murray Russell
 Powell Troupe

CRITICISMS.

Broadway Brevities.

Revue in two acts and 17 scenes by George L. Moore, Archie Gaudier, Haire Traynor, Bert Kalmar, Harry Ruby, Geo. Gershwin, J. Caesar, and Irving Berlin. At the Winter Garden Sept. 29.

"It is a fast-moving, well-dressed and frequently amusing revue, arising just a bit more of the mood and manner of the 'Follies' than it does of the Winter Garden."—*Times*. "It may be that the Winter Garden's new show will find a public that enjoys its style of entertainment. Mr. Williams can be relied upon to be amusing constantly; Mr. La Moore, Mr. Cantor and the rest only intermittently."—*World*.

"The Mirage."

Three-act play by Edgar Allan Poe with Florence Held. Opening at traction at the new Selwyn theatre on 42d street, called the Times Square.

"Here lavishly mounted and sped on its way by a costly and all in all an appropriate cast. A gently and extremely theatrical watching of 'The Hottest Way'."—*Times*.

"Mocca"

Spectacle in three acts and 13 scenes by Oscar Asche. Music by Percy Fletcher. Produced at the Century by Comstock & Gost Oct. 4, 1920.

"Mocca" is a great achievement. Proved to be as rich and sumptuous

an adventure in pageantry as the American theatre has known."—*Times*.

"Ravishing 'Bacchanale' of the second act, lifted 'Mocca' above the level of eye-filling spectacle to the much higher altitude of great art."—*World*.

"Jim Jam Jams."

Musical comedy in two acts and six scenes, book by Harry L. Cort and George E. Woodard; music by James Hanley. Produced by John Cort at the Cort theatre Oct. 4.

"Miss Ada Mae Weeks' singing and dancing brought a little of charm and interest into a very long and sometimes dreary evening."—*Times*.

"Has many points in its favor. Ada Mae Weeks dances delightfully through all six scenes. In addition 'Jim Jam Jams' is richly supplied

with good dancers and has more than its fair share of comedians."—*World*.

"The Top."

Two-act musical comedy with five scenes. Book and lyrics by Anne Caldwell and R. H. Burnside and music by Ivan Caryll. Produced at the Globe, Oct. 5 by Charles Dillingham.

"Another extravaganza of sound and color as gives a wonderful and ageless clown a fresh chance to provoke the still unanswered query, 'Say, is there anything that Fred Stone can't do?'"—*Times*.

"Mr. Stone has come back as richly humorous as ever and with more amazing proofs of his acrobatic skill. The audience kept up the cordiality of its greeting to the end."—*Herald*.



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675 Fifth Avenue, at 51st Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

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A Musical and Scenic Investiture of Unsurpassed Beauty
 Completing 25 Weeks for Marcus Loew

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The 1920 Comedienne in "Her Only Chance"

Moved from 5th to Next to Closing following Eddie Leonard at B. F. Keith's Alhambra.

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FEIST HITS have feathered your nest in the past. Here's the biggest one we've ever handed you. **IT'S A POSITIVE LANDSLIDE.**

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by Kendis & Brockman
and Howard Johnson

Feather
your nest
by singing
**FEATHER
YOUR
NEST**

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go wrong
with any
Feist Song



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BILLS NEXT WEEK. (Continued from Page 28) TATIANA Pantages Wm. & Walter Broadway & Ave. Rippon Danvers Cooper & Ricardo "Blowing the Top" TORONTO Pantages Nelson's Oldland Elmo & Allen	VICTORIA, B. C. Pantages Stanley M. M. & A. Martin's International Cooper & Ricardo "Blowing the Top" VANCOUVER, B. C. Pantages Lamb's Menagerie Cooper & Ricardo "Blowing the Top" WALLA WALLA, WASH. Pantages Lamb's Menagerie Cooper & Ricardo "Blowing the Top"	WENNEPES Pantages Lamb's Menagerie Cooper & Ricardo "Blowing the Top" WALLA WALLA, WASH. Pantages Lamb's Menagerie Cooper & Ricardo "Blowing the Top"	MILES-PANTAGES ABDON Bird The Tropic Sidney & Dorothy Howard & Rose Walter & Jean "The Tropic" OTTAWA Miles One of a Kind Reptile & Play One of a Kind "The Tropic" ST. LOUIS Miles One of a Kind Reptile & Play One of a Kind "The Tropic"	WALTER & WALTER 1 Marion 1 Marion "Apples & Bananas" "The Tropic" PHILADELPHIA 1st Nat. "The Tropic" "Apples & Bananas" "The Tropic" ST. LOUIS Calumet Building "The Tropic" "Apples & Bananas" "The Tropic"	MINNEAPOLIS 216 Kansas Building "The Tropic" "Apples & Bananas" "The Tropic" KANSAS CITY Gayety Theatre Building "The Tropic" "Apples & Bananas" "The Tropic" PITTSBURGH Savoy Theatre Building "The Tropic" "Apples & Bananas" "The Tropic"
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LETTERS

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THE SIX MUSICAL NOSSES

EACH CONTRIBUTING THEIR BEST EFFORTS

Gayety Lou
-Around the
Hinghamton
ter Niagara
rents.
-Bathing Bo
Brooklyn 13
-Beauty Revue
natl 16 Lye

Starting Orpheum Route and booked solid for the rest of the season

Gayety Louisville.
"Around the Town" 11-13 Army
Binghamton 14 Auburn 15-16 In-
ter Niagara Falls 18 Star To-
ronto.
"Bathing Beauties" 11 Gayety
Brooklyn 13 Olympic New York.
"Beauty Review" 11 Gayety Cin-
cinnati 13 Locom Columbus.



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Hunting - Humph
 Shroton Barbara
 The Winters & The
 Lady Mrs. Mrs. J
 Fined &
 Farnham Not
 Lockwood Anne

The Blue Moon
 Mountain Station
 Mountain Area
 Pale Harry
 Mountain Inn
 Van M...

Waterbury 10 Miner's Iron New York.
Stone & Pillard 11 Glenmore Springs-
held 15 L. O.
"Sweet Western" 11 Empire Dis-
cussed 10-20 Cohen's Newburgh 21-
23 Cohen's Poughkeepsie.
"Tempest" 11 Victoria Pittsburgh
15 Penn Circuit.
"Tibbie Tibbie" 11 Trocadero Phila-
delphia 11 Majestic Meranion.
"Tid Bits of 1920" 11 Penn Circuit
10 Gayety Baltimore.
"Tidbits Wind" 11 Gayety 25.
Paul 15 Gayety Milwaukee.
"Town Brandies" 11 Gayety Mont-
real 15 Empire Albany.
"20th Century Maid" 11 Gayety 25.
Louis 12 Star and Carter Chicago.

"BROADWAY ROSE" "WAIT'N FOR ME"
"YOU'RE THE ONLY GIRL THAT MADE ME CRY"

**KEITH'S
PALACE
THIS
WEEK**

OCT. 4

Late of Fred Stone's
"Jack o' Lantern" Co.

MARCONI BROS.

Wireless Musicians

Making Records Exclusively
for Columbia Phonograph Co.

Represented by E. K NADEL—Pat Casey Office

**KEITH'S
RIVERSIDE
NEXT
WEEK**

OCT. 11

"Twinkle Toes" 11 Empire Newark
18 Casino Philadelphia.

"Victory Belles" 11 Gayety Buffalo
18 Gayety Rochester.

"Whirl of Mirth" 11 Empire Cleve-
land 18 Avenue Detroit.

Williams Mollie 11 Lyric Dayton 18
Olympic Cincinnati.

White Pat 11 Gayety Newark 21
Itajah Reading 22-23 Grand Tren-
ton.

BALTIMORE.

By F. D. OTOOLE.

AUDITORIUM—"Scandal" to a
fair house Monday.

ACADEMY—"Clarence" proved
very pleasing to a good house when
it opened this week. Alfred Lunt
in the title role handles his part
masterfully.

FORD—"Three Wise Men"
sought to prevent the Board of
good drawing card here. The cast
is excellent and well balanced and
the staging leaves nothing to be
desired.

LYCEUM—"Lulu" a Scotch-
English musical comedy.

MARYLAND—Vandette.

COLONIAL—"The Girl Who
Came Back" story of the under-
world. Eileen Cosgriff is Betty
Valentine in it.

HIPPODROME—"Desert Gold"
heads the picture portion. Five
vaudeville acts.

GARDEN—Pop vaudeville.

PALACE—"Vamping the Tramp"
first-class burlesque with the com-
edy honors shared by Harry
Lander and his brother Wm.

POLLY—"Home Bodies" in line
with usual low burlesque staged in
this house. Lots of slapstick stuff
and an Oriental dancer who
shakes and shivers herself in the
extremes of the patrons of the house.

PARKWAY—Film, "The Price of
Redemption."

STRAND—"Humoresque" second
week. This picture is also being
held over at the Winard theatre.

NEW—"Madame Pompadour."

GAYETY—Burlesque.

Attorney General Armstrong an-
nounced Tuesday he had asked the
Court of Appeals to fix Oct. 14 as
the date of hearing arguments in
the Sunday picture appeal case
from Baltimore. It is necessary a
decision in the case be rendered
before Oct. 18 so that the copy of
the ballot for the printers shall not
be delayed. The election is to be
held Nov. 2. The case is that in
which the Lord's Day Alliance

Election Supervisors from putting
the Sunday moving picture refer-
endum on the ballot. In the lower
court Judge Soper decided that the
question should go on the ballot
and the Lord's Day Alliance took
an appeal. In the arguments be-
fore the State Legislature at An-
napolis the moving picture owners
will be represented by Joseph C.
France and Alfred S. Niles.

BOSTON.

By Len Libbey.

ORPHEUM—LOEW—Pictures
and vaudeville.

BOSTON—Pictures and vaude-
ville.

ELGIN—Pictures.

BOWDOIN—Pictures and vaude-
ville.

ST. JAMES—Vaudeville and pic-
tures.

COLLIER—OLYMPIA—Pictures
and vaudeville.

GORDON'S—OLYMPIA—Pictures
and vaudeville.

GORDON'S CENTRAL SQUARE
—Pictures and vaudeville.

MODERN, BEACON, CODMAN
SQUARE, STRAND, EXETER
STREET, COLUMBIA, LANCASTER,
WALDORE, GLOBE, FEN-
WAY—Pictures.

PARK—Pictures.

SHUBERT—The fifth week of
"East is West."

MAJESTIC—The third week of
the film, "Way Down East," which
is cleaning up.

WILBUR—"Home" to capacity
business.

HOLLER—Opening of "Trans-
planting Jane" with Arthur Byron
and Martha Hedman.

COLONIAL—Hutchcock's show on
the last two weeks.

PLYMOUTH—Opening of
"French Leave," a new comedy, for
which Marc Klaw is responsible
and in which Mr. and Mrs. Coburn
are starred.

TRIMONT—Second week of "The
Girl in the Spotlight," the Herbert
show, which got away with good
reviews and has been doing a very
good business.

PARK SQUARE—Final week of
"The Broken Wing."

GLOBE—Second week of "The
Cave Girl."

"LIGHTNIN' BILL" JONES SAYS:

"Now is the time for
all good men (and
women) to come to
the aid of the party."

Every Republican man and
woman should enroll as a
member of the Actors' Re-
publican League.

Fill out the blank and send
it to

Henry E. Dixey, Executive
Secretary, Actors' Republi-
can League,
19 West 44th St., N. Y. City

Enroll me as a member of
the
Actors' Republican League

NAME

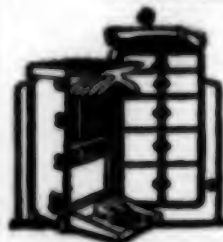
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Oct. 4—KEITH'S HIPPODROME..... Youngstown
Oct. 11—STATE LAKE THEATRE..... Chicago

Oct. 18—B. F. KEITH'S THEATRE..... Grand Rapids
Oct. 25—B. F. KEITH'S THEATRE..... Toledo

—BOOKED SOLID—

HARRY Anger AND NETTA Packer

wish to announce that

ANGER and PACKER

opened Oct. 4, Palace, Chicago;
and that—

ANGER and PACKER

will continue to the coast and
back and that—

ANGER and PACKER

after completing this route on
July 4 of next year will return to
New York and feature a couple
of folks known as—

ANGER and PACKER

in a vaudeville production deluxe
written, conceived, and to be
staged by Harry Breen.

WE THANK YOU

ANGER AND PACKER

Direction BART M'HUGH

JEROME H. REMICK & CO'S.

BANNER HITS

OF THE SEASON

JUST
LIKE A
GIPSY

AL JOLSON'S
SENSATIONAL
HIT

AVALON

A WORTHY
ADDITION
TO YOUR ACT

BE THE
FIRST TO
USE THEM

THE
JAPANESE
SANDMAN

BEAUTIFUL ANNABELL LEE
A NEW HIT BALLAD

NOBODY TO LOVE
A NOVELTY HIT SONG

HIAWATHA'S MELODY OF LOVE
A BRAND NEW BALLAD HIT

CAN YOU TELL
A NEW SONG

HOLD ME

THE SEASON'S SENSATIONAL FOX TROT HIT

LA VEEDA
A CASTILLIAN FOX TROT SONG HIT

SPRINGTIME
A BRAND NEW BALLAD HIT

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SAN FRANCISCO - 908 MARKET ST
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A SONG THAT'S DIFFERENT "WHISPERING"

It takes three minutes to learn it and a
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You'll sing it eventually; why not now?

Nothing like it published

MELODY BALLADS

Louisiana
Do You Know
Planning

Sherman Clay & Co.

Fox Trot Ballad Hits

Algiers
Crystal Ball
California Sunset

BOSTON OPERA HOUSE—Had the big opening of the season with "Flowerda," which came here well heralded. The big house was capacity on Monday night, with a good advance sale.

COLEY—The Stoops to Conquer.

ARLINGTON—Betty, Be Good, established at the Shubert medium priced house this week.

GAYETY—Girls from Happyland, burlesque.

CASINO—Hiding Billy Watson.

HOVARD—Kempie Della, burlesque.

TREMONT TEMPLE—Go and Get It, picture.

Rae Hamers and Frances White are both booked for this city the coming week with straight shows. Frances White comes to the Park Square in "Jimmie" and Rae Hamers comes into the Globe with Jimmy Huxon's "Tattle Tale."

INDIANAPOLIS

By Volney S. Fowler.

MURRAY—Passing Show of 1939.

ENGLISH—Mad to Love.

Real, first half—"Carson" second half.

PAIR—French Frolic.

KEITH—Vaudeville and pictures.

RIALTO—Vaudeville and pictures.

LYRIC—Vaudeville.
BROADWAY—Vaudeville.
CIRCLE—Pictures.

"Twin Beds," making its fourth visit to Indianapolis last week, continued its remarkable record. King-Nell's was sold out as late as Thursday night.

J. D. Adams has opened his new playhouse house, "The Columbia," at Columbia City, Ind.

The Hornbeck Amusement Co. of Lafayette, has purchased the Alhambra and Strand at Naughton, Ind.

Charles Brannigan and Billy Connor, owner and manager, respectively, of the Marion and Lendale picture theatres in Marion, Ind., are reported to be about to close a deal for the addition of the Royal at Newmarket.

Miss Olga Petrova, who is the wife of Dr. John D. Stewart, formerly of Indianapolis, headlined at Keith's and was the guest at several receptions given by socially prominent folks this week.

Judge Harry O. Chamberlin, of Circuit Court, has issued a permanent injunction, restraining the Meisell Music Publishing Company from making "unreasonable and unreasonable notice" in the last of

its business at its North Illinois street house.

KANSAS CITY

By W. H. Hughes

SHUBERT—The Man Who Came Back.

GRAND—Apple Blossoms.

ORPHEUM—Vaudeville.

GLOBE—Vaudeville.

LOEW'S GARDEN—Vaudeville.

EMPEROR—Musical Street.

GAYETY—Girls de Louha.

CENTURY—Lena Daley and the Kandy Kids.

Cora Collins, who for fifteen years has been secretary to E. M. Condensing, assistant to the president of the Chamber of Commerce, has been named by Mayor Connelley as a member of the Motion Picture Board of Appeals. She succeeds Mrs. F. H. Edwards.


A sudden change in the weather from unusually warm to "the frost-is-on-the-pumpkin" kind, failed to bring the desired results into the box offices here last week. Business was not up to the average and those houses playing daily matinees had some pretty slim ones. The Orpheum held up fairly well as did the Shubert with "The Little Whopper." At the Grand the Showers Grand Opera Company, with a change of bill nightly, failed to get the business it deserved.

Much interest is being taken among the regular theatrical patrons in the engagement of "Apple Blossoms" at the Grand this week and "The Man Who Came Back," the Shubert's offering. Both shows were highly recommended and have

been strongly billed.

MINNEAPOLIS.

The Dwight Pepple revue has closed its engagement at the Winter Garden and has been replaced by a



Angelus Cleansing Cream

An Extraordinary Cream

ORDINARY cleansing creams are just ordinary. ANGELUS is a LEMON cream, the creation of Louis Phillips. It removes make-up most effectively; it softens, whitens and clarifies the skin.

Throughout fall everywhere like it, use it, tell their friends about it because it makes and costs so little.

Look yourself for a long run with Angelus and know the comforting satisfaction of having a cream that suits every complexion.

1 oz. jar (single strength) .50
1/2 lb. tin (single strength) .90
1 lb. tin (single strength) 1.50

Angelus Rouge incarnat
Light or Dark

The bloom imparted by this delightful range plays on—don't rub off—leaves perfectly natural glow in the all-revealing glow of the spotlight.

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Proctor's 58th Street, New York, NOW (Oct. 7-10)

HAZEL HARRINGTON AND CO.

including FORREST CUMMINGS

in a new playlet, "Pairs Repaired"

Direction PETE MACK

AT B. F. KEITH'S PALACE THEATRE, NEW YORK, NEXT WEEK (OCT. 11)

EDWARD STANISLOFF AND CO.

PRESENTING

DANCE CREATION

Direction MRS. T. ZARETZKY

Quite a battle for pictures between the Palace, Crescent and Pantages. The film exchanges are stilling the rentals a consequence.

The Sanger Amusement Co. has contracted to place the Metro program in all of its houses.

Robert Harte, Tarrant opens his concert season in New Orleans with Geraldine Farrar, who appears here Oct. 23.

The independent exhibitors of Louisiana and Mississippi have organized with a view to protecting themselves against abuses from the exchanges.

Joe Lehman, formerly connected with show business in a managerial way, is now devoting his attention to commercial things, and is living in Dallas, Texas.

The Lafayette theatre is offering baseball returns this week.

Spanish Port closed the best year in its history Sunday night. The resort had a couple married on the stage Sunday, giving the town \$100 for the public hitching. The wedding was played up.

Pantages got away well considering. The night business was large but it looks as if the matinee will have to be prodded. Manager Leopold is offering several bargain afternoon performances this week.

ORPHEUM—An even show this week, with William Gaxton and Co. and the Cameron Sisters splitting the headline. Rearrangement would have helped the general impression. (Gaxton) Brothers sent the show away flying, getting considerable for their clever hat manipulation. Holmes and La Vere were a surprise in an adroit concert by Tommy Diney that rocked the house. The couple are extremely capable and their reception was second to none. They should have been moved down to a more important spot.

Cameron Sisters, while displaying a neat dance offering, did not impress as feature material here. Their Brothers ran well, offering matter that has served well time many years. They did well, but not so much as in times past, which may mean the public is now expecting something from blackface turns besides cross-fire comedy that has obtained much too long.

William Gaxton and Co. scored the sketch success of the season. Gaxton and his capable confederates played with distinction and seeming knowledge of Rupert Hughes' most subtle intent. The act can be headlined alone. It is the best of the sort around here in some time.

Osmer Lorraine seemed out of his element at the Orpheum. His contributions were not relished by the Orpheum's clientele. The best show of appreciation occurred when a plungerette warbled from an upper box.

Belbin and Grovini held them for about four minutes, after which there was a general walkout. They could do better closing with a change in arrangement.

The Pantages second week show was quite ragged Sunday afternoon. It created little enthusiasm and left much to be desired. Millette, opening, gathered the hit because it displayed more merit than any of the succeeding acts. Second position was occupied by two members of the tabloid that closed. Doubting

WANTED, Union Drummer

One with tympanum preferred, must play bells, for musical comedy now traveling. Write or call Monday between 11-12, Room 266 Gaiety Theatre Bldg, New York.

PAUL COHN

NOT THE LARGEST DEALER—BUT THE LOWEST IN PRICE

THE FINEST AND MOST COMPLETE LINE OF

THEATRICAL

WARDROBE, DRESS AND STEAMER TRUNKS ALL MAKES ALL SIZES



Hartman, Indestructo, Belber, Bal, Murphy Neverbreak

AND OTHER TWO NUMBERS TO MENTION ONE OF OUR SPECIALS:

Full size wardrobe, hard steel band riveted, solid cold steel corners, has 12 hangers, shoe pockets, laundry bag. Guaranteed five years. VALUE, \$65.00 OUR PRICE, \$37.50

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WRITE US IF YOU CAN'T CALL.

SEE US IF YOU CAN.

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OPPOSITE LOEW'S AMERICAN THEATRE

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OPEN EVENINGS

BETWEEN 11th & 12th Ave.

GUY RAWSON
and
FRANCES CLARE
BOOKED SOLID

ROXY LA ROCCA
WIZARD OF THE HARP

LUBIN AND LEWIS
Booked Solid
LOEW CIRCUIT
Horwitz & Krause

LEONARD and HALEY
IN
'THE WRONG HAT'
An act that attracts—Always busy.
Direction EAGLE & GOLDSMITH

THE FAYNES
Direction Hughes & Manwaring

NAIO and RIZZO
THE ACT WITH A KICK
IN
A Violin and Accordion Comedy
Direction LEW CANTOR

In vaudeville is not tolerated here and after the first show Manager Leopold reduced his program to five numbers. Billy Small with a violin held very little. The first part of his routine, containing several aged selections, made it hard to retrieve.

Arthur Devoy and Co. disclosed a playlet of the ultra conventional sort and some immature histrionism that found scant response. Jennings and Mack, next to closing, hardly averaged as well as blackface turns appearing recently in this section and though they tried to keep themselves into a serious they missed.

The flash of the show, "Broadway School," contained nothing of consequence, much of the stuff employed being for the smaller places.

KYRA Lawton
"Passing Show 1919"

"The Man From Jugglesonia"
Gallop over the Orpheum Circuit
Direction, AARON KEMLER

BREAKAWAY BARLOWS
IN
"Laughs and Thrills"
Management: PAUL DURAND

HARRY J. CONLEY
with **NAOMI RAY**
in "RICE AND OLD SHOES"
By GRACE BYAN
Direction ROSE & CURTIS

JOE STANLEY AND JANE OLSON
IN
"BETWEEN ACTS"
Direction LEW CANTOR OFFICE

DEWEY TRIO
MILES HELEN BILLY
Now Touring the LOEW'S WESTERN CIRCUIT.
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AMERICA'S SWEETEST YODLER
IN AN ORIGINAL DANCING ACT
Direction, HORWITZ & KRAUSE

Pantages shows must be better than this one to put the house across.

Loew's had a first half bill that kept the patrons laughing and applauding throughout with the feature, Alice Joyce in "View of Pools," holding high interest.

Roberts and Loomis began proceedings handsly. It is a dancing turn of the speedy sort, with the feminine half the more competent. The man might discard the brown cap worn with the Tuxedo.

De Witt and Robinson earned premier honors, the undivided part of the duo getting laughs from all parts of the house. Their "Walking Through the Park" song contains several blue lines that could be omitted.

Northrup Four and enough colorful music to elicit applause. The girl with the quartet attracted admiration for her striking beauty, while the elderly member strums a very wicked lango.

Al Lester was the master of the situation during his moment, sending the desire of the audience to a noisy and sending his sallies across to resounding meritment. The company is statuquo and an apt foil.

Georgie Trio was impeded by the temporary absence of P. Georgie, who was hit on the hand by a spider several days ago, causing the member to swell considerably. The shooting of the other two was adequate enough to hold them in at the end.

Manager Kaufman stated last Sunday's returns were the largest in the history of the theatre.

PALACE. Lots of comedy in the Palace first half offering with the patrons hilariously demonstrative. Florence Rayfield, who opened with a singing single injured her reception by holding the curtain for about two minutes because of not being ready. Alice Rayfield was urgent in leaving at the finish but without avail. Her turn is approaching. Anger and Adson made the most of their opportunity, but

Pauline Gaxton
SAYS:
I am so busy with my work and that I can't leave my home. Why don't you call this place and see if you can't get a job?

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Geraldine Farrar is to be heard in concert here on Monday evening, November 1. It will be her first appearance in Norfolk, under the auspices of a select circle of patrons of music. Top price \$3.

PITTSBURGH
By Coleman Harrison.
The Olympic, one of the biggest film houses along the Rialto, has a new managing director, Henry E. Whitman.

Alexander Carr in "The Dreamer" is drawing near capacity at the Rialto. "The Bird of Paradise," eighth time next.

"Lionel Lincoln," third time here. Fred Hunter is starring at Gaiety. Vanderbilt and Johnny Dooly, both of whom were with the original cast that gave "Lester" its premiere here two seasons ago, are both in town this week at different theatres. "Three Wise Men" returns at Nixon next.

Charles Hutchinson, player actor, was injured recently in Los Angeles.

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According to word received by local friends. News of the accident stated that he was hurt in a falling from an oil derrick to a moving train, and that he will be out for about two months.

"Precadilly to Broadway" is drawing heavy attendance at the Alvin. Morris Harvey and Anna Wheaton take the high honors. "The Magic Melody" next.

The Guild Players, organized last season by local embryos, is starting its second season with signal success as regards subscriptions. Frederick McConnell, formerly associated with the Detroit Arts Theatre and Creek Theatre at Berkeley, is the latest addition to be directing staff. "The Pigeon" will be the first presentation October 29.

Harry Brown, manager of the Nison, has announced the engagement of his daughter to Harry Jozak, an Oakland young man. Mr Jozak was recently affiliated with various moving picture concerns in Hollywood.

Irving Miller is heading a colored stock organization which has been presenting "Alabama Bound" and "Uncle Tom's Cabin" on short stands around Pittsburgh.

ROCHESTER, N. Y.

By L. B. Shaffington.

LYCEUM—"The Passing Show," all week.

TEMPLE—Vaudeville.

GAYETY—"Bon Ton Girls."

FAYE—Five County Officials, Veterans Day. Two Immigrants, Bobby Henshaw, Walter Wanta, Jupiter and Mara, Carmel Myers in "Folly's Trail," screen feature.

VICTORIA—"The Freshman," musical comedy, and Chapin and Ring, with Alice Brady in "A Dark Lantern" (film). First half, George Walsh in "From Now On" (film), and two to fill, last half.

CORINTHIAN—"Freckles."

FAMILY—Nat Fields company in "Twilight Follies."

LOEW'S STAR—"The Right to Love," second week.

BIALTO—Follies. Frederick in "Madame X" for two weeks.

RECENT—Charles Ray in "45 Minutes from Broadway," all week.

The Hemlock Lake Fair, being held at Hemlock, formerly "Club City," in the Hemlock Hills, was a dismal failure this year owing to four days of continual rain. A large number of shows were on the grounds and it was said that the wet weather broke a number.

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The straw ballot at Fay's last week gave a decided majority to Cox.

SYRACUSE, N. Y.

By Chester G. Bahr.

EMPIRE—First half, "Bring on the other seven wonders of the world. Here's the eighth, an actor-manager-producer an audience why he runs away and attempts to hide in the theatre manager's office to avoid appearing before the folks down in front in response to their demands for a certain speech.

That's what George M. Cohan did at the Empire Monday night, when George presented his new American comedy, "The Meanest Man in the World," written by Augustin MacHugh who derived his plot theme from the plot that was created by Everett Ruessky. It happened at the close of the strenuous second act when the play really reached its climax. There was certain call after curtain call and vocal demands for George M. grow insistent.

Frank M. Thomas, leading man explained that George M. couldn't be found back stage—he was down in front. Eventually, George was found in Manager John Maher's office, and literally forced to go to the front and pay his respects. George thanked 'em on behalf of the author, said he was glad to be back in Syracuse again, declared he didn't deserve any credit, he didn't write the show, didn't appear in it, was just a poor downhearted manager, added a typical Cohan Payton "tell your friends and come back tomorrow night," did a step or two for old time's sake, and then made a hurried exit, the meantime playing nervously with his hat.

"The Meanest Man in the World" is a sparkling comedy with touches that are decidedly and distinctly Cohanesque. The wit is satirical, keen and clean. The plot is by no means complex, by no means entirely new. But the treatment is novel, the characters well developed and the cast and production both ideal.

In the story of Richard Clarke, a struggling lawyer whose ability is hampered by what his friends consider and employees affirm is his "lack of confidence." A self-confessed failure, Clarke is sent by Frederick Leggett, a practical business man and his personal counsel, to collect an \$820 account from J. Hudson & Co. Clarke, with the words "Confidence" in a word that is absolutely unknown to business, ringing in his ears, leaves, accompanied by Leggett's nephew, Ned Stephens, an old pal.

who were in the first act. The necessity of the reformation of Leeds is a debatable point. Just as it was in the case of a similar character in "Welcome Stranger."

But there are many good things in "The Meanest Man in the World" that you won't worry over the possible defects. Those moments when the cigar ashes upon the park steps in the waste paper basket, when Clarke's personal card turns out to be "How to make five gallons of beer" and when Clarke leaves in self-limping to three women in the Hudson store just won't mean forget. Last half, "Chatterbox" (short). Next week, first half, "Mary," with the Philadelphia company.

MEETING—First part, "Out of the West." Premises of the Elmer Gates play, staged by William Brady. See reviews. Last half, "Indian Giver." Next week, all week, Evelyn Nesbit in "The Open Book."

R. F. WERTHER—Vaudeville.
BARTHALE—First part, "Town Scandal," which introduces from a "Chatterbox" as Columbia Wheel producers. Let it be whispered right off the bat that this is the brightest and cleverest hit seen at the Haskins this season. It winks up the sleepy Monday matinee crowd and set on on their toes. Ethel "Snappy" Shutta gave encores until the cows came home. George A. Clark is the most versatile comedian the Columbia Wheel has seen in many, many moons. Whatever he does is a riot. Ethel Shutta's argument with the orchestra leader and the bit that follows with an orchestra recruited from the company is a scream. There's a chorus of 24, and the girls are as far from the burlesque type as wind alcohol is from bottled in bond. The array of gowns the girls have would do credit to the leads in many a production. Last half, "Blackstone the Magician."
TEMPLE—Vaudeville.
CHERCHENT—All the week, "Treasure Island."

STRAND—First part, "Forty-Five Minutes from Broadway," film version.
DOUGLAS—First part, "Big Happenings."

TOP—First part, "Where Arca."

Manager Philip Smith of the Crescent, gave a special screening of "Treasure Island" for the Syracuse Boys Club on Wednesday afternoon.

Fred M. Clegg, vaudeville cyclist, will be here next week on the star attraction of Syracuse's Bicycle Week. He will give demonstrations in all the schools of the city.

John A. Noble is directing the Lyceum theatre orchestra at Ithaca. Among his musicians this season are John and Hubert Hutchinson, who were in the original Lyceum orchestra when the house was opened 25 years ago.

Simon L. Harrell, 81, one of the organizers of the old Syracuse Dramatic Association, which waned in the days before Syracuse got on the outside theatrical map, died here last week at the age of 81.

Julius Rothstein, who has been intimately connected with the development of the picture theatre business in Northern New York, is now a full-fledged newspaper publisher. He is president of the Glensboro Telegram & Sun, publishing the "Morning Telegram" and "Utica Saturday Globe." Rothstein built the Theatrum, Watertown's first film house, and later the Lyric. He was also interested in a string of theatres linking Watertown, Oswego and Rome for several years.

H. E. Morton, Oswego amusement promoter, is still casting about for a theatre site, despite threats of court action made by C. P. Gilmore, of the Pierce. It is understood that Morton has picked the Park Hotel site for his new house.

Sunday pictures are still hanging in the balance at Herkimer, despite a public hearing held by the Common Council on the question. The hearing resulted itself into a red-hot debate, and the aldermen do-

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ferred action. In all probability there will be a submission of the question to a referendum vote. At the last election Herkimer citizens voted by a large majority for Sunday night movies.

Ann Maud Hallam, "practical psychologist," is lecturing at the Muep auditorium this week. The lectures are advertised as free to the public, but there's a silver collection and the folks are asked to take a special course which follows at an established fee.

If all the new theatres had to be contemplated for Syracuse as built this city will rank second only to New York in this State in the number of its playhouses.

While the renewal of the lease of the Manhattan Hotel in East Fayette street some time ago was expected to kill for the present, at least any deal involving that property for theatrical purposes, the Manhattan site once more is figuring theatrical gossip on the Syracuse Herald.

The Manhattan property is controlled by Horace White. Mr. White admits he has again been approached by local parties, representing two different interests, with a request to sublet terms, either for the sale or lease of a part of the hotel site.

When first projected, the Manhattan site was sought by picture interests, it is said, which desired to secure the entire property, erecting a large combination hotel and theatre building. The new deal, it is said, contemplates the use of only part of the site, the theatre being erected to the rear.

VANCOUVER, B. C.

By N. P. Newberry.

EMILY HILL—Mythe Hill in "Madam X," supported by the Empress Players. Miss Hill in this very dramatic role scored one of her best successes. Play drew capacity houses and was very well staged. 17th week of this company here.

AVENUE—Sept. 29-Oct. 2. McIntyre and Heath in "Hello Alexander" were well received and did good business.

ARENA—Sept. 27. Minneapolis Symphony Orchestra under direction of Emil Oberhoffer for one night. Florence Maribeth was the soloist. The orchestra was given a guarantee by numerous business men of the city. Oct. 2, "The Land of Wonders," by local talent.

ORPHEUM—Anatol Friedland heads vaudeville bill.

PANTAGON—The "Rising Generation" is headliner on vaudeville bill.

ROYAL—Doris Keane in "Romance" the film version "Coming Out." H. Kelly Musical Comedy Company.

COLLIERIA—"A Dream in the Night" (film).

ALLEN—Roy Beach's "Going Some" (film).

OLYMPIA—Mabel Normand in "The Slim Princess."

HEX—Robert Warwick in "The City of Masks."

BROADWAY—Thomas Meighan in "The Prince Chap."

MAPLE LEAF—Doris Keane in "Romance." Also showing at the Royal.

The Royal theater will once again return to musical comedy and will discontinue its picture policy. The change will take effect Oct. 11. The company to open will be the Guya Comedians, with Ed Hunt, Phil Berg and Olive Finney. This organization played a successful nine-week engagement at the Columbia theater last spring. The Royal was formerly the local Pantages house, and later played musical comedy which proved unsuccessful. Hippodrome (A. & H.) vaudeville and then pictures. The new company should be successful, as they are already well known in this city. They have taken the house for a year and numerous attractions are being made. The company is just completing a tour of Washington, Oregon and Idaho.

Several Vancouver film men have formed a company to develop screen advertising in Seattle. They have signed up twenty of the leading theaters in that city on a three-year contract to show exclusively their advertising film. The men are Jake Dawson, of the Kitzano theater; Joe Corriveau, former manager of the Columbia; Joseph Tote of Motion Pictures (Canada) Ltd., leader for the Allen theatre, has

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SAN FRANCISCO

and W. W. Armstrong former owner of the Foxville theatre.

They, Matthews, women meet several well-known men working in the British Columbia taking pictures of various districts to be prepared for the various picture works.

Work is now proceeding on the construction of the new Capitol theatre, a large picture house being erected for the Phoenix Picture Theatre. Theodore Jung of New York is supervising the construction for the architect, Thomas Lamb, of New York.

K. Berger, the new orchestra leader for the Allen theatre, has

arrived from London and taken up his new duties. It is expected that his daughter, Tonia Berger, violin solo will join him shortly.

Sharon Hambridge, formerly with the Empress Stock Company here, has organized a stock company to play in Phoenix, Ariz.

WASHINGTON, D. C.

By Herbie Moskin

KEITH'S Vaudeville Exchange, 1111 H Street, N.W., in the new and large building in the new "Ward" opened Monday with practically the same cast as in New York. The attraction received excellent notices and is drawing splendid business.

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NATIONAL.—Emily Stevens in "First Love" with Lawrence Grossmith. The cast includes Elizabeth Rindell, Gordon Johnstone, Mildred Smith, Paul Ker, Annie Hughes and John Webster. The piece is a George C. Tyler production. Miss Stevens' performance brought forth all sorts of praise from the local critics.

INDIAN.—Louis Mann in his new piece, "Undesirable Friends." The cast includes an old stock favorite of the Tivoli, which company, namely, Howard Lahn. Others in the cast are Robert Brown, Frank Vanden, Leslie Watson, Albert Hackett and Alma Watkins. Good notices. This is running very late.

SHEPHERD.—GARY.—Two weeks of Thompson, the musician. It is reported his first year's business will not compare.

CREMONA.—Frank Outh and Anna Cady, with Moran and Winer, Kelso

and Wright, Ray and Cavanaugh, Tomoki Japs, Marva Rehn, Homer Lind and Co.

STRAND.—"The Futuristic Revue," Brown's Dogs, Charles Reilly, Travelling Men, Mannors and Lowrey, Busset and Scott, Marvellous In Omaha.

GAYETY.—Powder Puff Revue. POLLY.—Hattie Donahue. LEWIS PALACE.—Vaudeville team in "Little Miss Hebrides." LEWIS PALACE.—Second week for "The Right to Love." ANOTHER PALACE.—Anita Brown, Harriet and the Paper. CRANFALL'S METROPOLITAN.—Charm Kimball Young in "Red Channel."

Tim Burke, the Irish tenor, under the direction of William Morris appeared at the National Tuesday afternoon and drew capacity.

The show came on capsule in the last issue (February), so I can't say it's a great job through their parents. But in January, 37, the cartoonists and the public in the same, pointed out of the current period of political, religious, a writing, and the part of the world was adequate.

AMONG THE WOMEN.

Among the women we may gossip a little, and isn't it true that half the time a man spoils a girl's act? For instance, at the American Roof there were Delbridge and Greener. Together they made a pale opening. Then he sang and told jokes, assuming the act. Then she came on alone and took the house by storm. She sings in very full voice, and looks as pretty as can be in a white satin blouse gown trimmed with rhinestones. Waving a rose feather fan, she had the house at her feet until he returned and spoiled the harmony.

Another girl in white centered in a clever playlet called "The Mysterious Will," which is an ingenious plot of haunted house atmosphere. The little ingenue niece of the dead uncle frisks about in a very short white gaudy dress, which is crisp and clean looking.

"Let's Go," a railroad sketch, brought applause for two clever men acting as conductor and trainman for three ladies traveling carelessly in evening capes without hats. Two of them sing in a way, and one screams through a dramatic bit. It may be said for the one with the hold-up squeal that she wore the prettiest evening cape ever seen on the R. & O. It was of black sequin points in front and white V-shaped back. Her friends were dressed in more ordinary models.

Norton and Wilson quarrel through a song as bride and groom. Her bridal dress is overhanging by a veil draped from a bouquet of flowers set on her nicely bristled chestnut hair. Her hair is happy looking, and her make-up very rosy and cheerful. A black net soufrette suit and a Turkish harem outfit are more revealing. Indeed, in the oriental number it is discovered that she has wily ways and squirming arms that are more than rhythmic!

When the shoulder strap slipped off Katherine MacDonald's pretty shoulder in her new picture, "Curtain," at the Strand, the embarrassment was not registered in the picture half so much as when the lobby displayed a still photograph of the scene. There outside, weary walkers of Broadway loitered to gaze and wonder what kind of a picture it was! Not many reels were required to satisfy that it was the very best kind of a picture. Miss MacDonald is so pretty and prim, and all of her gowns most modest, even though she is an actress! (Nancy Bradsheaw). As the star of a show, the author of which falls in love with her, she forsakes all to marry a millionaire—bliss and had! No wonder he falls in love with her in the play, where she wears such demure old-fashioned hoop dresses, with drop shoulders and wrist bows. She is tempted, of course, by the landscaped mansion he offers, including a princely stable of thoroughbred horses, which occasion a scene when she rides in a natty dark cloth habit with slick derby hat and sporty top coat. The tailored lines are most becoming to Miss MacDonald. A lack of consideration in wearing puffy tulle gowns, tending to full out the figure, instead of longer lines of clinging weaves, spoils her grace in several instances. A sports suit staged on the lawn looks too chic. The skirt is of white satin with cherries scattered in big designs. The straight lines of the sweater jacket make her appear more evile.

Florence Reed, in "The Mirage," wears the most intriguing negligees or tea gowns, or what in Paris they call "Intime" robes. With no better hint, you could guess the atmosphere in which the little girl who comes from Rio, Pa., is living in a luxurious New York apartment, under the easiest lease. Such extravagant gowns only one of millionaire acquaintance could afford. Miss Reed is vivid in this character, appearing first in a lovely jade green chiffon or crepe, draped into a long trained robe. The front exposes a full-length ornamented vestment or panel of exquisite oriental design that makes one feel the leopard and tiger colors coming to life as she glides sinuously about the stage. This gown matches the ravishing tangle of auburn hair and the eyes that burn with Titian temperament. She is the vamp classic! At times her poise and purpose would suggest Cleopatra, and in another mood she would be Diana and perish pursuing man!

A dinner party requires a lavish gown of tremendously heavy jeweled trimming, all white, hung in straight gleaming strands from a very deep bodice. Not sufficient to keep a radiant silhouette for Miss Reed's majesty, whenever she moves all this ornament keeps jangling about the knees, so that she makes more commotion than an oriental princess. Indeed, at the climax, when she meets her lover unexpectedly at the terrible party, her entrance coming downstairs is betrayed too soon by the rattle-trap of the gown. Over this gemmed creation a luxurious white fur cape is worn, signifying particular favor.

A morning of contrition is spent in a modest gray chiffon house robe. It is simple, but effectively transparent, edged with bands of chinchilla fur. There is contrived for this a half circular train giving broad sweep to the fur, which is purely decorative, of course, as the lines of the gown in no other way attempt to keep the lady warm. Gray sandals match the gown, with just the right Parisian straps over the ankle.

The dinner party also introduces a group of marvellously gowned ladies, the chief note of whose gowns seems to be glitter and glory, protected by evening wraps of Persian patterned brocade with billowy fur collars. They are the sort of ladies who expect cash favors at the dinner, smelt dice on the floor and support themselves on pawn tickets! Florence Nash as the baby gold-digger scores a hit. She looks best in a tricky black velvet dress cut, edged with white fur in narrow bands. A hat tipped with paradise, all black, completes this costume.

The production is highly exclusive and expensive in matters of clothes and apartment accessories. Indeed, nothing seems to have been denied to make the premiere of Edgar Selwyn's own play in the Selwyns' new Times Square Theatre, a feature of the season. The play is very modern and the acting very easy, except in the emotional moments when Miss Reed takes the thrilling flights that have made her famous.

In "Little Miss Melody," Jack LaR's miniature operetta at the Colonial, Radio Hunt, as Princess Melody, reigns in The Land of Song (an Alice in Wonderland sort of scene, with a castle built upon half notes, golden cliff gates, viola vines, and saxophone trees).

George Whiting as Mr. Jaxton from Times square comes with the Bolshevik idea of grabbing her throne. When he sees how pretty Melody looks in a knee length dress of gold fringe and ermine, with a court train and golden cliff crown, he calls off the war and decides to share the throne as her consort. He wins her by jazz love-making, calling her "Little Cutie," "Met, old dear," and other things she had never heard before.

The wedding scene is the loveliest combination orange blossoms and silver could spell, with Miss Hart in the briefest skirt of all. Girls in bell skirts have novel silks, bells tied from their wrists with ribbons.

On the same bill Corinne Tilton stages a rustic "Chameleon Revue," changeable as to color, and tuneful and clever. Her bell skirt of yellow is trimmed in blue, a brilliant contrast.

The girls are lavishly gowned, and indeed one scene called "The Retreat of Cleopatra," is so well staged that verisimilitude may tempt. The girls wear Roman and Egyptian suits, and the poor suits are fitted later with huge wings or propellers hung about the waist, making an effective dancing finale.

Virginia Flowering danced wily and droll, and smiled her way into grace as pleasantly as she danced. A verisimilitude contact and dreamed of narrow gold lace ruffles edged in vermillion, with a smelt hat and plume of that shade, appeared to best advantage. Her oriental dance was too brief and without costume effect.

RIALTO

The Rialto bill this week needed a good comedy smash and it was provided by the two-reeler "Lone Lions," put out by the Century Company. The necessity for a strong comic number arose from the level fatness of the feature, "Sweet Lavender," Reahart, starring Mary Miles Minter, in a singularly unappealing part of a sugary schoolgirl which was neither amusing nor gripping.

For some reason the musical interludes gave the impression of being heavy. Eduardo Albano for one chose a particularly unmusical aria from "L'Africaine" and sang almost half of it without musical accompaniment. The overture was "Tannhauser," which did not lighten the ensemble. However, a string quartet, made up of four Rialto violinists and a cellist went a long way to redeeming the concert group by a delightful number.

The comedy is a whitewashed bit of filming with some of the best studio trick work noted this long time. An aspirant for film stardom is invited to go to work in a studio to handle lions, which have filled a cemetery with their victims. While they are filming a scene from a Roman drama, he believes the director has sacrificed the heroine to the brutes and in revenge lets the lions free on the lot where "pie comedies," melodramatic serials and society plays are being filmed at the same time.

The lions wreck the plant and put the various actors to flight amid a screamingly funny series of knock-down-and-drag-out shots. Double exposure and all manner of camera tricks are worked to make it appear that the animals and the actors come to hand-to-hand contact, and they are so well worked that they give a thrill as well as a laugh.

A fine series of aerials makes to the Bruce release, "The Explorers," and the animated cartoons are worked in an interesting and novel way as part of the topical news reel.

CAPITOL

A finely blended show at the Capitol this week. Tom Ince's "Homespun Folks" was the feature, and it got over with a wallop. For contrast there is Larry Semon's "The Butler," a Vitaphone comedy, that holds the sort of joke that is sure with any kind of film audience. The musical program includes "Last Night's Overture" for the opening, with a gypsy band and team of Russian dancers as an added attraction.

"The Heritage of the Red Man" was a rather ordinary scenic, but a French trick picture, showing household furniture moving into an apartment without the aid of human hands, following, easily caught up the running. This trick film held a bunch of laughs.

The Capitol Male Quartet sang "When I Hear the Gate A-Bowling" and "Oh Time, Take Me Back" for good returns. The latter portion of the orchestral program held a couple of modern selections as balance for the heavier stuff preceding. Sunday night the Capitol held capacity, with four rows of standees.

RIVOLI

The film portion of the current week's bill stood wonderfully well, but there was considerable switching in the musical program, one number being dropped and a tenor solo replacing a duet that was programmed. The whole show ran just inside two hours.

The Second Hungarian Rhapsody served as the overture and was followed by a very interesting Prisma color scenic "A Trek Into Swaziland," showing some of the natives and their village in South Africa. The tenor solo was the best offering after which came the news reel.

Prior to the showing of the feature, "You Never Can Tell," Thelma Zeman and Paul Oswald offered "Bachman's."

"My Goodness" was the title of the Mark Bennett comedy. It was along the usual lines with chase and grapple and got few laughs.

LEOPARD WOMAN.

Melodrama: The Leopard Woman
John Cullerton House Picture

Louise Glaum's first production in alliance with the recently organized Associated Producers, called "The Leopard Woman," like the previous title, has its quota of good and bad spots and good and bad spots and good and bad spots. In the entire seven reels, its measure embraces qualities that are almost above reproach, and, although hardly enough, its episode continuously endures a certain degree of flatness as if it were a punctured tire.

From the production and therefrom from the beginning a love-story that easily certifies unlimited expenditure. And equally from the beginning there is a harmony in color scheme, architectural effectiveness, a complementation of the picturesque luxuriance of Cairo, the Cairo that was before the war—that is, in a word, a masterpiece in achievement to translate that Egyptian city to the screen with such confidence.

In the denouement of this tale, however, the director, Wesley H. Miles, has erred to the detriment of

INSIDE STUFF ON PICTURES

A Western newspaper woman recently arrived in New York and attended a dinner given by a prominent film producer. She was seated at the festival board next to one of the producing directors of the concern, and asked the director if it were true that the heads of most of the picture companies pronounced the word "film" in two syllables—"filum." To her consternation the director replied, in all seriousness, "Many of us prefer the old pronunciation."

For the first time in the history of the film industry the death of a star has not resulted in the instant cessation of the drawing power of the pictures in which the star is featured. The instance referred to is Olive Thomas, whose pictures are drawing sensationally wherever shown—or at least, in many places throughout the country. So strong is the demand for her pictures that Lewis J. Selznick is to release immediately the last picture in which Miss Thomas appeared just before she called for Europe this summer. The "war" folk in the industry state it is merely a temporary wave of morbid curiosity and that it will recede as rapidly as it rose. It remains to be seen.

The recent signing of a picture star by one of the big distributing organizations recalls a story circulated at the time she entered the film. A stage beauty, a professional gambler was her ardent admirer. The gambler had won \$22,000 from the head of a large film producer in a private game of stud poker at the conclusion of which the film man, as it couldn't pay. The gambler replied: "Oh, that's all right; I have a lady friend who wants to get into pictures. Give her a job and we'll call it square."

One of Variety's staff who has a "hunch" for art in a regular visit to the Metropolitan Museum of Art on Sundays. Last Sunday he met there George D. Baker, the director—the first individual connected with the amusement profession he has encountered in that edifice in several years. Some years ago he ran into E. F. Albee and J. J. Murdoch—the only folks in the show business, other than Baker, he ever met in the museum. Which would seem to indicate that Art and Show Business do not often go hand in hand, at least to Central Park.

the picture by embracing too much of its continuity, thus permitting it to sag and lag when judicious cutting would have served a better purpose.

Its story is somewhat different from the preceding vehicles that have projected Miss Glaum's personality and almost made figure before screen witnesses. This tale has the freshness and staidness of previous days. The plot moves to a remote spot in Africa where the British emissary (John Cullerton) with a band of safari, invades the jungle, while the Leopard Woman ever crosses his path, first attempting his life and later unavailing, leads to the inevitable. In short, what was anticipated transpires, as if the formula was for a moment not obvious. The action is seldom mystifying, it is rather transparent; often it is delightful in the effort to satisfy, and it becomes as such as the numerous types of serial pictures that preceded it.

Miss Glaum wears more wardrobe in the picture than what we have been accustomed to seeing. While there is an attempt to make her the callous vamp, serving an invincible government, her tactics are less flattering to the imagination than the previous with which the titles endorse her. On the whole it is not sustainably gripping.

Despite that, it will stand a first run, the star's popularity is sufficient to warrant that, and its patronage will be justified.

House Peters' lead opposite Miss Glaum had many satisfying qualities, but too much praise cannot be showered on a role that is easily sympathy winning.

The photography varies between above the average and the ordinary. The scenes other than the atmospheric Cairo are supposed to transpire in the African jungle. Some of it is translated artfully, a good deal less so. Especially does the atmospheric line imperil itself when the negro attendants appear to the eye as if they had just left the boot-black stand in a local barber shop.

Two bits are adequately played by the man acting the role of Chaka (not programmed) and the woman enacting the part of Madam's accomplice.

The piece has been supervised by J. Parker Head from the story by Stewart White. The technical direction is by Charles H. Kysen and William G. Heywood, the photography by Charles J. Stumar.

THE HEART OF A WOMAN.

A slow moving feature until the finish. It is a Pictures production starring Jack Richardson, directed by Joe Pratt. Mignon Anderson is the leading lady. She plays a sweet woman married to a brutish workman in a steel foundry. According to the story, had the other man

(another worker in the foundry) asked her sooner she would have preferred him for a husband. The other is a refined, well-mannered man who eats with his fork, while hubby is a "beard swallower" at the table. The other—his name is Herb—continues to visit regularly, works hard, becomes foreman and eventually superintendent of the works. A child, a daughter, is born to the wedded couple, and "Uncle Herb" continues his friendship for the family. When he becomes superintendent he makes the husband his foreman. The daughter grows to young womanhood and is courted by a young chap working in the foundry also. But the girl has been gently reared by her mother, while mother, by right living and right thinking has preserved her youth. The two men have grown older, and this is well visualized in their make-ups without resorting to hair on their faces or powdering their heads. The "right living and right thinking" is an indication of what follows—a new thought touch.

The town is visited by a hustling youth with an auto, who seeks to have his steel orders turned out by the foundry. He meets the daughter and asks her to accompany him to the circus. "Uncle Herb" approves, and mother and daughter work hard to make a dress suitable for the occasion. When father sees the girl thus attired he disapproves, and orders the girl to remain at home. In a burst of resentment at his cruelty she says he is not her father.

The husband and father grows furious at this, recalls the little auto shovers upon the child by "Uncle Herb" with the idea in his slow-moving brain that the child is Herb's, rushes to the office of the foundry and attacks Herb. They have a terrific fist encounter, both of them almost exhausted when Herb knocks papa out for what seems to be for keeps. Meantime, after a sobbing duet between mother and daughter, the girl says, "We must not fear, mother." At this psychological moment father arises to resume the attack, but Herb merely stands up without raising his arms to protect himself; father looks him in the eye and says: "God! I can't—I can't."

Father sinks home, mother and daughter wash away the gore from his face and he whines to the girl: "Ain't I your father?" to which she responds by bringing him the Bible and reading from it. A father loveth his children. She goes on to tell her daddy: "You have never given me a father's love, cheating mother and me—and yourself." There is some excellent pantomime before the camera on the part of the four principals, and the picture is well directed and cuttably worked out in the matter of detail. But the story is lacking in popular philosophy appeal.

WILLIAM VANDERLYN
ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

HOTEL HOLLYWOOD
THE REFINED OF THEATRICAL REST



HOLLYWOOD LOS ANGELES, CALIFORNIA

NEWS OF FILM WORLD

Pathe will release Leonce Perret's newest special, "The Empire of Diamonds."

Mr. Gilbert Parker left for Hollywood this week to write an original special for Paramount release.

Hazel Dawn's first for the A. J. Rumberg Productions will be titled "What Is Love?"

The Pioneer Film Co. will handle the release rights to the Broadway Productions' Nick Carter series of two-reel pictures.

Oct. 18 has been set by the First National as the release date of "Twin Beds," starring Mr. and Mrs. Carter De Haven.

Through George L. Clarke, Miss Eve Bailew, an English cinema star, has been signed by the Fox Film Co.

Upon her return to American Cinemas, Halma Haldane started in the starring of "Mamma's Affair," under the direction of Victor Fleming.

Frank Lloyd is to direct Governor Morris' first original story for the screen, "The Water Lily," which Goldwyn will produce.

Will Rogers will begin work shortly on Irving S. Cobb's "Boys Will Be Boys," under Clarence G. Badger's direction.

Mary MacLaren, the former Universal star, has been signed by International for one feature.

George Walsh is at work on "Dynamite Allen," under Dell Henderson's direction. Edna Murphy is seen in the support.

James W. Morrison has been signed to play opposite Jean Paige in "Black Beauty," which is being made at the western Vitaphone studio.

Virginia Valli has been engaged as the ingenue for the Hope Hampton production, "The Better Way," which is now being filmed at Fort Lee.

Fred Warren, general manager of distribution for the Associated Producers, Inc., left for Los Angeles on Tuesday. He will remain on the coast at least three weeks.

Allen Holubar is completing work on his forthcoming U. S. special, "Man, Woman and Marriage," starring his wife, Dorothy Phillips. James Kirkwood is the male lead.

Reginald Barker has completed directing "Bunny Fulle the Stripes" for Goldwyn and will tackle "The Bridal Path," by Thompson Buchanan immediately.

Sydney Garrett called for England last week, to handle the foreign distribution of D. N. Schwab's production, for which he has arranged to handle the foreign distribution.

Doradina's first Metro production has undergone a change in title from "The Pantomime Fruit" to "But Yet a Woman." Douglas Gerard directed. Stuart Holmes and Edward Earle are in the support.

The Realart has purchased through Edgar Holden the Charles Scribner publication, "Next Besters," by Lulah Ragsdale. The story is intended for the screen for Mary Miles Minter.

Jack Nelson is directing Douglas MacLean in his next production "One a Minute," from an original story by Fred Jackson, continuity by Joseph Franklin Poland. Madge Bellamy is the female lead.

Leonel Barrymore is at work on the third of his Whitman Bennett productions for First National release, under the direction of Kenneth Webb. The picture is "The Great Adventure," adapted from Arnold Bennett's novel and play. Doris Rankin appears in the support.

Vivian Martin's second Goldwyn production is tentatively titled "Polly" from a story by Edward Childs Carpenter. Sydney Olcott is directing. In the support are George Spink, Nadine Bernerford, Tom Morgan, Ralph Bonfield, Wallace Ray, Grace Stoddard and William McEwen.

T. Hayes Hunter, who directed "Earthbound" for Goldwyn, returned to New York from this coast this week. He has been resting in Los Angeles since the New York opening of the picture. His contract with Goldwyn has run out and his present visit here is to negotiate on several offers that have been made him by producers.

Kather Lindner, press agent for Harry Levey, swears on her honor that her boss is this week in receipt of a bronze medal from the French Republic to mark an expression of appreciation from the French Economic Mission for its introduction to a new field of industry. According to Kather the mission visited New York last November, making a

study of American economic and industrial conditions, when Mr. Levey requested the privilege of introducing them to a new industry—that of making industrial motion pictures. Hence the medal.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor; and the amount of the judgment:

Mr. & Mrs. Prod. Co., Inc.; Louis Meyer With Lulu, Inc.; \$60.88.
Hirton A. Busch; C. J. Schultz, Jr.; \$95.45.
Sherman R. Krellberg; Amalgamated Tire Stores Corp.; \$49.60.
Eugene Plattmann; Louis Pub. Co.; \$42.48.
Ferdinand Dehnen; Wido Film & Film Park, Inc.; \$11.27.
Harry Fox; M. Hecay et al.; \$230.29.
Irwin Rosen; R. G. Reese; \$39.29.
Emma Swift; Hammerstein, individually and as trustee; Nat. Equipment Co.; \$50.29.
Clara Morrison; Peggy Hoyt, Inc.; \$41.97.
R. & S. Productions, Inc.; E. A. Woolf; \$270.29.

COAST FILM NEWS.

Los Angeles, Oct. 2.
Ray Stewart who has been a Benjamin Hampton star, will play the leading role opposite Pauline Frederick in "The Mistress of Men."

David Ives has entered the picture field as leading man for Katherine MacDonald. Ives is almost a double of Douglas Fairbanks and is often taken for him. He was selected by Miss MacDonald from over 15 leading men.

After completing his stage en-

gagement in "Mamma's Affair," Robert Edison affixed his signature to a contract calling for his appearance in a forthcoming picture, after which Edison will become one of the members of the directorial staff of Metro.

For the next six days new motion picture stories will be put in production at the Goldwyn Culver City Studio.

Picture directors as a class are remarkably young, especially so when one considers the importance of their work. According to the Goldwyn press department the records of the Goldwyn directors show that 49 is the high water mark. Reginald Barker and Frank Lloyd are only 35 and 32 respectively. Alfred Green is the youngest with only 28 years behind him. Victor Soderstrom is only 31. Paul Bern, Goldwyn's newest director, is only 26, and Wallace Worceloy, Mason N. Litten and Clarence Badger are only 40.

Bruce Haldeman, publisher of the Louisville "Courier-Journal," was surprised at Universal City, twice the other day. He met Ted Browning, who once sold papers in Louisville, and Charles Hertzman, publicity director, who did his cub reporting on the old Courier.

With the prices of automobiles and real estate coming down in Hollywood, just to be different, George Krom, Manager of the Hollywood Hotel has increased his rates about 25 per cent, commencing Oct. 15.

Paul Benfield, scenario writer, is returning to New York after a two years' stay in Hollywood. He goes to do several scripts for the Lokey people.

There seem to be a lot of double exposure pictures seen to find the market. Courtney Foote is doing one for Thomas H. Ince. Curtiss

Griffith has just finished one for Vitaphone and Metro is doing two which will be released about the same time.

Marshall Neilan has arranged a new contract with Marion Fairfax. The arrangement provides for a number of special Marion Fairfax productions. Under the new contract Miss Fairfax will prepare the scenarios for the next four Marshall Neilan Productions after which she enters into a working agreement with Mr. Neilan in the production of her own productions.

The Talmadge sisters are to have a new leading man, Harrison Ford.

On his arrival home M. C. Levey, general manager of the Brunton Studios, discovered that the clerk visited his home and delivered a seven and a half pound boy.

GOLDEN TRAIL.

This is a Specialty Film Co. production, starring Juanita Hansen in a dual personality role as Faro Kate of the Dance Hall. Despite its seeming triteness, it is interestingly developed by virtue of a happily recurring change of scene. Starting with a college football match where the hero is unrealistically "framed" as a treacherous gambler by a villain of a fellow student, we find him expelled, dishonored, with the result his downward path to ruin leads him quickly to opium. An unrealistically hearty Alaskan takes him to the scene of "The Golden Trail." With the hero's escapade let it be understood his engagement to the star (Miss Hansen) was terminated because of a petty difference, and when David reaches Nome he finds Faro Kate counterpart of his sweetheart, also played by Miss Hansen.

The balance of the action is laid in Alaska, where the matured college villain again crosses trails with David, resulting finally in his de-

served "accidental" death, whereupon the parted lovers kiss and make up and a subsidiary love affair also comes to a happy end. It is just conventionally interesting stuff.

FOR THE SOUL OF RAFAEL.

An Equity picture featuring Clara Kimball Young with the story by Sarah Ellis Ryan. A lengthy film decidedly shy on action and giving Miss Young little to do except walk through the scenario with numerous close-ups flashing continuously.

The tale is laid in lower California during the time of the Spanish reign and has for its plot a convent girl, Miss Young, promised in marriage by her aunt to one of Spain's courtiers while being in love with an American whom she is told dies upon leaving for the North and later returns to find her the wife of Rafael, the rich aunt's nephew. The latter being the "heavy" receives his towards the end of the film with the action continuing on "till the proverbial happy ending."

Edison, who has taken care of the photography, managed to work in some nice long "shots" and during the entire film has made his bit stand out with one or two exceptions where the lighting is questionable.

Miss Young will neither gain, nor lose in popularity, through this effort. It is just an average feature holding no especial interest and allowing an audience to sit back without molesting them, in any way, during the time it is thrown on the screen.

PHILIP COHEN

Announces the removal of his New office to 812 to 814 Postoffice Building, 7th and 8th Streets, LOS ANGELES, CALIF.

Yet Another

Associated First National

Franchise Picture!

It's Hoo-Ray Week

AT THE

MARK

STRAND

BROADWAY AND 47th STREET

Beginning Sunday, October 10

Arthur S. Kane Presents

Charles Ray

in Sol Smith Russell's

Great Stage Success

"Peacefull Valley"

A Comedy-Drama of the Country Boy

by Edward E. Kidder

His Second Picture
From His Own Studios

A First National Attraction

There'll be a Franchise everywhere



FRENCH PICTURE NOTES

Paris Sept. 27. Hubert Paul, the French athlete, has been engaged by Merton to appear in the screen version of Anthony Hope's "Thruout" to be produced this winter.

Lordier, publisher of "Cinema" and former manager of the Novelty theatre, Rue La Fontaine, has again assumed the direction of that little house, which will be once more devoted to movies.

Gino Kelly is now in Rome, Italy, performing for a feature film to be issued next year.

Andre Hechan is to produce a series of comic films under the name of "Fritagli" with Mlle. Simone Heli; Amadeo Rastrelli is the metteur en scene. Mme. Claude Morella, states Comedien, is to play the role of Cleopatra in the new film, "Le Ciel," by Bourgeois, assisted by Louis Forest, to be commenced shortly. Desfontaines will appear in a reel taken from "Chin-chin et Cie," a novel by Pierre Coust, whose "La Turquoise Marie" is likewise to be covered by Daniel Bumpart in the South of France later.

Emile Zola's novel, "Le Rove" is being screened for release this season.

Regina Radet, the danseuse, is being tempted to try her talent for photoplay.

Jean Durand, scenario writer, and his wife, Berthe Dagmar, photoplay actress, leave shortly for the United States, where they are reported to have been specially engaged.

"L'Americain" is the title of a drama in one reel which Louis Delluc has just terminated on the Franco-Spanish frontier. The principal roles are held by Eve Francis, Doree, Jacques, L. Walter, Marcelle Devilla, Louis Bournay, J. B. Martichat and Princess Ioudjam, with Emile Bouquet as cameraman.

Mme. Dussan, the representative of the Agence Generale Cinematographique, has obtained a divorce and will resume her maiden name of Madame Pothier.

The French company of L. Gaumont will shortly increase its capital from five to ten million francs, to be issued in 50,000 shares of 100 francs at 115 francs.

The Societe Francaise de Films Internationaux has been created, with offices at 125 Rue Montmartre, and a capital of four million francs to carry on a moving picture business, selling, purchasing and leasing films and accessories for movies.

La Societe Ermaudiff-Cinema, with headquarters at 41 Rue de Valenciennes, Paris, has been organized with a capital of one million francs, of which 1,000 shares of 100 francs are allotted to Messrs. Ermaudiff.

Robert Maderon, who has terminated the screen version of G. Courteline's story "La Paix chez soi" (Peace at Home) will produce "C'est une fille, et voilà tout," by Rene Jeanne, with Mme. Andre Feranne and Jacques de Fervaudy. "Les Mysteres du Ciel" by Louis Forest, assisted by Lucien Rodaux for the astronomic part, Gabriel Bernard for the historical section, O'Quinn for the animated drawings, Gerard Bourgeois for mise en scene and Maurice Laventure for the camera work, will constitute an educational and scientific reel of the firmament. It is being executed with G. Wagner, the pantomimist, Gen. Maury (as the high priest), Volbert, Normand (as Cyrano de Bergerac), Vanel (Julius Caesar), Gilda, Rousy, Bender etc. Mme. Claude Morella, Juanitande Freixa, Marianne Clovis Huchea, Nodette Duran, Valier, Kapinase, with Mlle. Mlle. Loeu.

George Gordin, the editor of La Film, a Parisian picture organ, has been decorated with the red ribbon of the Legion of Honor.

Captain Rex Stocken, airman and a king's messenger at the British Embassy, who transports despatches by aeroplane between Paris and London, is engaged by the Film d'Art for a role in the film from the novel of Charles Foley, "Drame des Hauts Morts," to be produced by Joe Faubre. Mrs. Atkinson, English screen actress, will play with Stocken.

Renee Mahr, Italian artist, who appeared in "Out of the Storm," is now in Paris, and leaving later for the United States for photoplay acting.

Pauline Johnson is holding the title role in the screen version of Nelson's "Blanchette," supported by M. de Fervaudy, one of the oldest members of the Comedie Francaise. The film is to be produced by Hervé, who executed "L'Ami Fritz."

Stoll's French Picture Office.

Paris, Oct. 6.

Thomson, Edward Stoll's picture representative, has been in Paris looking over the field in view of fixing on an office to be the local branch of the firm for renting Stoll's pictures on the Continent.

FILMS TO DARE HOODOO

Will Spend \$50,000 on Robinson's, Cincinnati

Cincinnati, Oct. 6.

A. E. Mittendorf, county commissioner, and others interested have announced that they will soon occupy Robinson's Opera House at Ninth and Plum streets, a picture house.

Alterations costing \$50,000 will be made and only first run pictures shown. Mittendorf and his partners hope to throw off the hoodoo that has clung to Robinson's since the dome of that theatre fell in some years ago and killed several persons.

Thorothy Dalton has completed work on "In Men's Eyes" under the direction of Frank Reicher.

The title of "Godless Men" has been substituted for "Black Paul," to be released by Goldwyn.

CHURCH USES SCREEN IN REVIVAL DRIVE

New York Pastor to Show Religious Subjects.

An innovation has been adopted by the Boston Road M. E. Church, Boston road, near 173d street, New York, and is called "Saving Human Souls" via the picture route.

While a number of churches have installed picture paraphernalia for the benefit of their youthful members as well as amusement for the older ones, the Boston road church contemplates making the silent drama a weekly feature.

Rev. Hartley J. Hartman, pastor, says he proposes to bring religion before the people's own eyes as news. The time has come, according to Rev. Hartman, when the installation of pictures for religious purposes will be a great aid.

Next Sunday night will be the first endeavor of the church. The exhibition continues thereafter for the month, presenting a complete life of Christ.

The company has begun an extensive newspaper campaign heading the advertisements. "At last the church has cleansed and sanctified a powerful means by which millions may be reached with the Gospel."

A one-reel film of religious nature will be offered at \$5 per week. "A wholesome five-reel program" for entertainment purposes is furnished at \$10 weekly, plus transportation charges.

HELEN MENKEN IN PICTURES

Helen Menken, who starred in "Three Wise Men" and is America's youngest leading woman with the possible exception of Genevieve Tobin, will shortly make her debut before the camera. Miss Menken was placed in pictures by Jenie Jacobs.

The International News framed an interesting review of the World Series of last year between the Reds and the White Sox, showing the players that are mixed-up in the outcome of the fixed games. The pictures were made a part of the early release of this week, and in all of the Broadway houses on Sunday where they were a part of the program the players were hissed.

UNDERMINING ORIENT'S TASTE FOR U. S. FILMS

European Makers Are Making Strong Bid in India.

Geoffrey Nye, Goldwyn's representative in the Far East, has returned from a 10 months' trip to the Orient, after placing Goldwyn pictures in every country he visited.

Speaking of European pictures Mr. Nye states the foreign producers are flooding exhibitors of India with beautiful and expensively gotten-up circulars—better than the product which they advertise—boosting the pictures of the country which sends out the advertising.

As a consequence the exhibitors of India favor the European productions, and unless the American producers counteract this propaganda the market there for American pictures is going to decrease.

Thomas Burke, who controls the Empire, in Cumberland, Md., has purchased the Liberty for a price understood to be \$250,000. The transfer is effective Nov. 1.

The play that rocked Broadway on a sea of laughter has been made into a motion picture, with Tom Moore in the star role. The combination of star, title and story, aided by a super-excellent cast, makes this one of the finest attractions of the year.

TOM MOORE
in
Officer 666

the Cohan & Harris
Notable stage success by
Augustin D'Almeida and Winchell Smith

Directed by
Harry Beaumont

presented by GOLDWYN PICTURES



BRITISH CO-OPERATIVE CO. CITES FIRST NATIONAL PROFITS

New English Concern Estimates U. S. System Will Do \$20,000,000 Business—Prospectus Just Received Here Gives New Figures.

A copy of the prospectus of the Exhibitors' Co-Operative Association of Great Britain and Ireland, Ltd., a sort of replica of our own First National Exhibitors' Association, started by Chester A. Clegg, former general manager for Famous-Lasky in England, is at hand.

The association was formed by 11 exhibitors who own or control motion pictures throughout Great Britain and Ireland. They are Israel Davis, Ralph Davis, W. H. Perry, Cyrus Topham, E. M. Barker, C. F. McDonald, Will Stone, J. Leslie Greene, F. W. Morrison, A. M. Loader, J. P. Kippax. These men control from one to eight houses apiece and will constitute the first Board of Management for the protection, mutual co-operation and benefit of every member. The association has already entered into a five-year contract with Mr. Clegg as general manager.

The prospectus, without giving any authority for its assertions, states the First National Exhibitors' Association of America was first formed by five men three years ago with a capital of \$50,000 "for the protection of the exhibitors throughout the United States of America against the measures of trade." It goes on to state that its members received during the first year 17 1/2 per cent of the amount they paid into the association for film hire through their franchise; that at the end of the second year their film hire was reduced 20 per cent, and they still received 12 1/2 per cent, on the amounts they paid during the second year; that the third year's financial statement has not yet been published but the basis of the benefits their members will receive can be judged by the amount of their turnover for the third year, which is \$20,000,000.

The prospectus goes on to state that the British concern, through its Board of Management, will purchase and distribute to its members and others the best motion pictures (and their accessories) available to the world's market.

Each and every theatre in the United Kingdom is eligible for membership in the association. The Board of Management, however, reserves the right to accept or reject any and all applications for membership.

A theatre becomes a member, after being accepted by the Board of Management, upon the payment of £10 membership fee and upon subscription for £1 share of stock in the association.

Upon the theatre being accepted as a member of the association this theatre becomes entitled to a franchise for the motion pictures purchased and distributed by the association, at a weekly rental agreed to between the theatre and the Board of Management.

All profits of the association available for dividends are distributed among the members upon the basis of the amount paid by each theatre under the franchise for film hire. For example: If the association declares a 10 per cent dividend, a theatre paying into the association for film hire during the year, say £30 per week, or £1,560 per year, would receive as dividend on its film hire, through the franchise, £156.

Distributing branches are to be established at London, Cardiff, Birmingham, Glasgow, Manchester, Liverpool, Newcastle, Leeds and Dublin.

The physical distribution of the films between the association and the member are to be governed by what is known as the Standard contract approved by the Cinematograph Exhibitors' Association.

The agreement to each member for the program supplied is to be based on the following factors: Location number of theatres in district, number of seats in theatre, number of performances per week, price of admission.

Alma Rubens finishes with Coemo. Alma Rubens has completed her contract with Cosmopolitan. Her last picture was "The World and His Wife."

HUGE HOUSE, GOLDWYN'S

Concern Said to Control New Theatre Seating 4,500.

Chicago, Oct. 6. Goldwyn interests are reported having the controlling stock in the new Roosevelt theatre under construction and which is to be ready by next spring. The seating capacity will be between 4,000 and 4,500, almost equal to the New York Capitol.

BRUNTON IN L. I. DEAL?

Forty-Acre Tract Near Flushing Transferred—To Be Studio Site

A 40-acre tract between Flushing and Jamaica, on Long Island was transferred last week. Those behind the purchase are said to represent picture interests looking to make the site a studio center.

The arrival in New York of Robert Brunton from Los Angeles, where he has been conducting the Brunton studios, formerly the Paralta, and leasing studio space rather successfully in addition to producing, led to the gossip that Brunton and certain backers were behind the plan.

MOVIES TO ADVERTISE LOAN

Paris, Oct. 6. Another loan is to be launched here in October and November to which the government is most anxious to have the working classes subscribe. With this object a daily is supplying a free reel, in three parts, one to be projected each week from Oct. 22, and will offer prizes.

SHOWMEN SEEK APPEALS COURT OVER CENSORS

Kansas Exhibitors Ask Governor to Name Tribunal.

Kansas City, Oct. 6. The Kansas Exhibitors' Association, in annual convention, on the Kansas side, this week urged the appointment by the Governor, of a board of appeals, to settle the disputes on questionable films.

It was suggested that the board consist of three members, one representing the exhibitors, one the board of censors and one a distinguished party. The exhibitors were strong in their expressions of opposition to some of the recent rulings of the Kansas Board of Censors.

Clayde Cook's first comedy produced for Fox is scheduled for release the middle of this month. Cook was fast with the Hippodrome show and this marks his debut as a screen star.

KENDALL STARTS FILMING

Wm. Collier, Jr., Will Be Hero of Chambers' "Cardigan."

Work on the first of the Robert W. Chambers stories to be produced by Messmore Kendall and the author at the Kendall studios at Astoria, I. O., has been started. It is an adaptation of the novel "Cardigan," a story of the American revolutionary days. It is being directed by John W. Noble.

The role of Cardigan will be played by William Collier Jr.

Peter Maine, formerly of the "M. P. News" and more lately reviewer for "Wid" has resigned from the latter publication. He is again attached to the exploitation department of the home office of the Famous Players-Lasky organization.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
FOR METRO.

JESSE L. LASKY PRESENTS

CECIL B. DEMILLE'S PRODUCTION

"SOMETHING TO THINK ABOUT"

By

Jeanie Macpherson

Because—

of its novelty
its deep appeal
its marvellous production
its wonderful story
its great theme
its incomparable cast

it is certain to be a box-office sensation everywhere. Watch it!

With

Elliott Dexter, Gloria Swanson
Theodore Roberts, Monte Blue

FAMOUS PLAYERS-LASKY CORPORATION
INCORPORATED IN THE UNITED STATES OF AMERICA
CAPITAL \$1,000,000.00 PAID UP \$500,000.00

YOU CAN GET THIS FOUR COLUMN
NEWSPAPER LAYOUT AT YOUR
EXCHANGE.



A Paramount Picture

FILM TRADE CITES RECORD OF GOV. COX ON CENSORSHIP

**Ohio Executive Backed Censor Origin—His
Appointee Still Holds Office—Candidate for Gov.
Pledged Against Interference With Screen
—Favors Federal Censor Is General Allegation.**

Cincinnati, Oct. 6.

The picture censorship question is a campaign issue in Ohio and the presidential campaign. Members of the film industry have raised the point that Gov. Cox does not deserve the support of the picture men inasmuch as he was responsible for the establishment of a censor in this state. During his first term as Governor he was an advocate of a controlled screen and his appointee, Mrs. Murray Miller, still holds office as censor.

Film producers have repeatedly filed protests against Mrs. Miller's rulings and have asked for her removal in vain. It is charged that she discriminates against certain producers and in favor of others. One of her decisions that has been criticized was her O. K. on "Salome," the William Fox production with Theda Bara, while only a few weeks ago she refused to permit the showing of Metro's "Parlor, Bedroom and Bath," declaring that it is immoral, although the stage version has played all over the country without opposition from the authorities.

Harry Davis, mayor of Cleveland and candidate for the governorship, stands pledged to the approval of Sunday picture shows throughout the state. He proposes to put through a program of legislation which will allow local option on Sunday exhibitions, permitting each community to express its preference for open or closed cinema theatres on Sunday. Davis has always been the champion of the exhibitors and movie producers in his administration of the Cleveland majority and is giving the consistent support of the screen.

Frank Willis, Republican candidate for United States Senator from Ohio, made no effort to repeal the censorship statute during his term as governor of Ohio. It was during his administration that "The Birth of a Nation" was stopped because of the opposition of the negroes, who represent a substantial vote.

It is in support of the Cox campaign that Governor Cox was in the executive mansion when the Griffith picture was shown last.

Word has also been received here from the coast reporting Gov. Cox as having advised friends on the recent trip he made West that he favored a Federal censorship. If he were to put this through, if elected, and carry on in the manner he has as governor of Ohio, picture people generally are inclined to doubt the advisability of letting him stand so unquestioned or undeclared.

WANT STARS' TESTIMONY.

**Low Seeks Evidence in Suit
Against Exchanges**

Cleveland, Oct. 6.

Subpoenas were issued Friday seeking Norma and Constance Talmadge, Charlie Chaplin and Charles Ray to testify before Judge Thomas in Common Pleas Court.

According to Attorney W. E. Laak, representing the First National Pictures Corporation of Ohio, their presence is needed in Cleveland in a suit now being brought by the Low picture interests against a number of film distributing corporations asking that first run pictures of the stars subpoenaed be barred from showing in any picture house in Cleveland other than Low houses.

JIMMY CALLAHAN'S COMEDIES

Jimmy Callahan has formed his own company for the making of two-reel comedies. The first picture will be started next week to be called "Bud's Pipe."

In the cast will be Harry Brooks, Katherine Clinton, Pearl Hunt.

Callahan has secured a plot of ground at Atlantic City for the erection of a studio, and pending its completion the first picture is to be "shot" on the steel pier in that city.

Joe R. Minter has been engaged as art director.

GREENHILL-BIG FOUR AGREEMENT DELAYED

**British Promoter Also Negotiating
for 1st National Output.**

London, Oct. 6.

Hiram Abrams, who went abroad to negotiate a deal with Morris Greenhill for the foreign distribution of the output of the United Artists, has not yet closed the contract, but there is every indication the agreement will be consummated.

Greenhill is also negotiating for the acquisition of the Western import distributing organization here and with David P. Howells for the First National output through the same channel, which will include the taking over of the unexpired term of Walford Company's First National contract.

Walford is said to have purchased the British rights to the German production of "Du Barry," starring Paula Negri, which is to be released in America under the title of "Passion."

PASSES BURIED FOR BOYS.

**Novel Advertising Stunt Used to
Boost "Treasure Island"**

Syracuse, N. Y., Oct. 6.

Rousing the piratical instinct which lies more or less dormant in every small boy by the magic in the names "Long John Silver," "the good ship H.M.S. Galleon," "the halfwit Ben Gunn" and all the other charming creatures hid in the blood-curdling story of "Treasure Island," a novel advertising stunt was used here this week by a local land concern when real convertible buried treasure, consisting of a supply of passes to the Crescent sufficient to last a couple of months was concealed in the Northmain tract east of the city and the hoards turned loose to dig it up.

Three treasure chests were concealed. Charts to their location were furnished. The chests contained a voucher calling for a payment in cash or convertible into real money for a payment upon a Northmain lot.

PRODUCERS COME TO N. Y.

The United States Photoplay Corp., which is producing Capt. F. P. Smith's special feature "Intermination" at Grandwood, N. J., will on Oct. 15 move its executive offices from Washington to 227 West 45th street.

Alphonsa Lincoln has been engaged for the leading role in "Intermination," which is scheduled for release next January.

METRO'S STOCK COMPANY

Metro is completing an organization of stock players at its west coast studio, placing film artists under long term contracts. Among those already engaged are Windham Standing, Florence Turner, Lawrence Grant, E. J. Connelly, Cleo Madison, Edward Johnson.

They will be used in the companies supporting May Allison, Viola Dana, Alice Lake and Gareth Hughes.

Capitol's Features

The schedule of pictures for the Capitol Theatre extends up to November 24. Beginning with "Rome of the Soul" (Victor Martin), next week the lineup includes: 17th, "North Wind's Master," 19th, "Madame Peacock" (Novembar), 21st, "Officer 666" (November 1), "The Branding Iron," 14th, "The Penalty," 21st, Douglas Fairbanks, 23rd, Betty Champion, 25th, Mary Pickford.

Diaries in Picture Form.

Los Angeles, Oct. 6.

Andrew J. Cunningham has made arrangements with George Arliss to appear in a film production of "Diaries." The picture probably will be made in the fall.

SONG PLUGGERS BANNED AS ROYALTY REPRISAL

**Exhibitors Discriminate
Against Composers' Society.**

The Theatre Owners' Chamber of Greater New York, made up of 600 exhibitors, unofficially is adopting reprisal methods against the Authors and Composers' Society, which has been exacting a charge of \$5 per month for the right to use copyrighted music as incidental accompaniment to pictures shown in the picture houses of the metropolis.

While the music publishers are exacting this nominal fee from the picture houses they are constantly seeking the right to place their song pluggers in the picture houses to aid in popularizing their new numbers.

This privilege is gradually being curtailed and in due time it will be confined to those publishers who are not members of the Authors and Composers' Society. Not only will the publishers not in the society be granted the exclusive song privileges, but their songs will be belied and plagiarized as a feature of the entertainments in the film houses.

The matter was brought up at the regular meeting of the Theatre Owners' Chamber of Commerce on Tuesday and no official action taken upon a subject being debated with the understanding that its members will act independently along the lines above laid out.

LYNCH BUYS THEATRES IN THREE MORE TOWNS

**Southern Chain Now Totals 20
Houses.**

Atlanta, Oct. 6.

R. A. Lynch Enterprises yesterday closed deals for houses in Knoxville, Chattanooga and Macon, Ga., the total approximating over 20 theatres.

In Macon they purchased the Big and Adolph Samuels interests outright, also the Howards interests. In Knoxville and Chattanooga a pending arrangement on a 50-50 basis was affected with Frank Bowler and others.

CAN'T RUN OWN MACHINE.

**Operators Picket Binkhoff's Bronx
House as "Unfair."**

Harry L. and Robert Binkhoff, owners of the Garden theatre, Tremont avenue, New York, applied to Justice Finch in the Bronx Supreme Court Monday for an injunction to prevent the picketing of the Garden by representatives of Local 265, Moving Picture Machine Operators' Union. The injunction proceedings are the result of the operators' union having declared the Garden "unfair to organized labor."

The Binkhoffs allege in their application that they are licensed picture operators, but that the union objects to them running the machine in their own theatre. A representative of the union stated Robert Binkhoff had been a member of Local 265, but was suspended some time ago for non-payment of dues. Harry Binkhoff is not a member of the union, it was stated by the 265 representative. Justice Finch reserved decision.

LEIDE P. P. MUSIC HEAD

Herko Leide resigned as musical director of B. S. Moss' Broadway, Oct. 1, to accept the post of stage director of the Famous Players-Lasky string of southern picture houses.

In addition to having charge of the musical programs of the F. P. southern circuit, which embraces about 40 houses, Leide will also supervise the staging of the picture and concert program in each house.

\$250,000 HOUSE NOV. 1.

Hollister, N. J., Oct. 6.

Max Schaefer, owner of the new \$250,000 theatre in the Morris Temple here, announces it will open Nov. 1. Pictures and vaudeville will be presented at two performances lasting an hour every evening.

HAZEL DAWN AT \$1,500

Hazel Dawn is the first picture to be made in the new \$1,500 theatre at 1200 N. 1st street.

FILMS WOULD SEIZE SPACE EDITORS GIVE TO BASEBALL

**Publicity Men Figure Game Will Get Less Attention
After Scandal in Chicago and See the Screen as
Its Successor—Seek Scheme to Make Adver-
tising Worth While.**

THEATRE OWNERS' NAME OWN REVIEWERS

**Committee of 10 Will Present
Consensus on Screen Weekly.**

The Motion Picture Theatre Owners' Board of Trade has inaugurated a new reviewing scheme which will give the membership of the organization the benefit of the opinion of ten members who will view films.

The plan is to have the committee a rotating one, with a new personnel each week. The ten members selected from week to week will pass on the current releases and through the medium of a special report form will turn over their opinion as individuals to the current chairman.

None of the members will divulge their opinion to any other member of the committee. The chairman will pass on the reports and in turn present to the organization the consensus of opinion of the ten reviewers.

The first committee got under way this week and their report will be turned into the meeting of the Board of Trade next Tuesday.

SPEND \$1 TO GET \$4

**Famous Players Adv. Campaign
Cost \$250,000**

Jessie Healy, head of the publicity and advertising departments for Famous Players-Lasky, returned to New York Monday after checking up along the line on the results of "Paramount Week," which his concern put over early last month.

For the publicity campaign to properly advertise the "Week," Healy bought space in over 900 newspapers throughout the country at a cost of approximately \$250,000. The gross business for the week totalled over \$1,000,000.

PIONEER'S NEW P. A.

A change in the publicity staff of the Pioneer has been made with Southard Brown, general representative, leaving to enter the production field on his own, according to report. He is succeeded by Mr. Tarnish, formerly on the staff of "Women's Wear."

Two new men have been added to the selling force of that concern. They are John Luntz and Herbert Schwartzman.

SMALL REPRESENTED ABROAD

Arrangements made prior to his sailing between Sydney Garrett and Edward Small were completed whereby Garrett will establish an independent office in London to represent the interests of Small in that country.

METRO PRODUCING CONFAB

Joseph Engel, treasurer of Metro, arrived from the coast Tuesday for a brief vacation and to talk over production activities with R. A. Rowland and Marcus Loew.

BELGIAN PROPAGANDA

Paris, Oct. 6.
The Belgian government is fostering the execution of a national film to be entitled "Belgium," in which the army will assist. Paul Pilon is engaged as producer of this historical reel destined to show the world how brave little Belgium first intervened in the war.

Filming "Hole in Wall"

Rayner and Lubin's new film production will be "The Hole in the Wall," the mystery play by Fred Jackson, shown at the French and Irish theatre in New York last season.

Ludo Zeidler is adapting the play to the screen. Leander de Cordova will direct the production.

The picture industry believes this is the time for it to demand on the daily press of the country to demand that the public prints give the picture house the recognition which the exhibitor and the Associated Motion Picture Advertisers claim is due. They figure that the public attitude will be affected enough by the recent exposure in the baseball world as to turn against the sport to such an extent that the daily papers will find it unprofitable to continue to devote the amount of space that they have, in the past, to the game. The film people believe that they have a legitimate claim to that space.

They base their claim primarily on the fact that the picture theatres in this country play to an audience that averages 100,000,000 daily, and practically the year round. This number over shadows that of baseball fans and they also contend that it is against the number who are interested in the games, even though they do not attend games, they also have millions who are interested in the drama of the picture world, even though they do not go to the theatre.

They are going to point out the fact that the women in attendance in picture theatres outnumber the men two to one, and they are the class of consumers that big town papers need to make their department store advertising valuable. They are undoubtedly overlooking the fact that department store advertising alone brings women consumers, but nevertheless, it is going to be one of their claims.

Another claim to temper the New York, where the daily papers get practically no support from the motion picture theatre in the way of advertising with the exception of the space taken by the half dozen or so bigger theatres, is that the exhibitors will have to give their support in an advertising way and will make for a new rate.

At present the motion picture theatre is listed under the regular amusement rate, which varies from 40 cents to \$1.25 a line in New York. The exhibitors are going to contend that they should not be taxed under the straight amusement rate, but that a new scale of advertising rates should be evolved that will be commensurate with the amount of circulation that a neighborhood house might expect to get with a radius of a certain number of blocks from the theatres.

The dailies have not yet been informed as to the attack that they will have to receive and the chances are that after it is delivered, it will, at least as far as New York City itself is concerned, prove fruitless, unless the papers in the event of establishing a new rate for the neighborhood picture house can be assured of a certain amount of annual business.

There have been several attempts to conduct directories of neighborhood houses in several of the New York evening papers, but they have all fallen by the wayside, in other of the big cities, Boston, Philadelphia and Chicago, as well as Los Angeles, very healthy revenue is being obtained by the papers from the picture houses.

LONDON SEES "TARZAN"

**Film Called Ordinary Drama Well
Produced.**

London, Oct. 6.

"Tarzan of the Apes," produced at Bristol Oct. 4, is an ordinary drama well produced, with excellent and other surroundings.

ALDERMAN CHAMPIONS FILMS

Birmingham, N. Y., Oct. 6.

Last night at the meeting of the Citizens' Council, Alderman Rufus S. Wadsworth introduced a resolution favoring the introduction of the motion picture to the public mind. The resolution was adopted by a vote of 10 to 2. The resolution was introduced by the city of Birmingham on Monday after 2 P. M.

Alison was deferred on the proposition and will meet next week.

San Francisco, Oct. 6.—
Fairly good hunting was reported
in the foothills of the San Fran-
cisco at the California timber
company was about a month or
more ago, by the company. The
company reported their game was
about the same.

LEW CANTOR

OFFICES

IRVING YATES, Manager

"THE OFFICE OF QUICK RESULTS"

We Came to New York April 4, 1920—This Is the Answer

Acts That Have Played, Are Now Playing and That Have Signed With Us for the

MARCUS LOEW CIRCUIT

AMEDIO

BELL and EVA
THREE BARTOS
BURKHART and ROBERTS
CARLETON and BELMONT
CATALANO and WILLIAMS
CHODY, DOT and MIDGIE
DAE and NEVILLE
BILL and EDNA FRAWEEY
DAVIS and McCOY
EMERSON and BALDWIN
ELLIS NOLAN and Company
BUD and JESSIE GRAY
"INTERNATIONAL REVIEW"
LITTLE JIM
HOWARD and FIELDS DINING
CAR MINSTRELS
NORA and SIDNEY KELLOGG
KILKENNY DUO
LLOYD and WHITEHOUSE
MONROE and GRANT
DAVE MANLEY
MOLERA REVIEW
NOVELLE BROS.
ORPHEUS SEXTETTE
ROSE, ELLIS and ROSE
ALEX RU'LOFF and Company
RAWSON and CLAIRE
SMITH and KEEFE
BERT and HAZEL SKATELLE
NELL FULTON and Company
VAN and VERNON
WINTER GARDEN 4
JACK GOLDIE
WEIR and CREST

MAX YORK'S PUPILS

ADONIS and Company
BICKNELL
VERA BELLIER
BECK and STONE
BYRON BROS. MUSICAL BAND
BALLYHOO TRIO
CARLE and INEZ
DOGS IN TOYLAND
FREAR, BAGGET and FREAR
FOX and MAYO
GEORGE S. FREDERICKS
FOLETTE, PEARL and WICKS
GUILIANI TRIO
JENKS and ALLEN
HARRY HAYWOOD
KREMKA BROS.
3 LEES
LYNN, WESTON and LYNN
LA ROSE and ADAMS
MONROE BROS.
MARCONI BROS.
NAIO and RIZZO
RISING GENERATION
ROACH and McCURDY
RENARD and JORDAN
ROBERT DE MONT
SHAW and LEE
STALEY and BIERBECK
TIME and TILE
VALENTINE VOX
WORTH WAYTEN 4
YORK and MAYBELLE

ZENITA

BOWER OF HARMONY
TOM BROWN'S MUSICAL
REVIEW
BAYES and SPECK
CONN and WHITING
PAUL CONCHAS, JR.
CHALFONTE SISTERS
CLAYTON and CLAYTON
ESTHER TRIO
EDNA MAY FOSTER and Company
FRANCIS and FOX
GORDON and DELMAR
FRED HUGHES and Company
HUGH JOHNSTON
JOHNSON BROS. and JOHNSON
KENO, KEYES and MELROSE
KENNEDY and FRANCIS
LEE and BENNETT
ROSIE KING TRIO
MORTON BROS.
3 MORAN SISTERS
"MINIATURE REVIEW"
JACK NEVILLE and Company
RUSSEL and HAYES
FRED and RAISY RIAL
ROMAS TROUPE
SAMAROFF and SONIA
SIMMS and WARFIELD
20th CENTURY FOUR
LARRY HARKINS and Company
RAYMOND WYLIE and Company
WELLER, O'DONNELL and
WESTFIELD
WALTON and BRANT
LEO ZARRELL DUO

OUR OWN PRODUCTIONS

"FIVE MUSICAL QUEENS"
"OH, CHARLEY!"
FIVE MUSICAL SOCIETY BUDS
"FIVE MUSICAL SOCIETY BUDS"

"LET'S GO"
C. WESLEY JOHNSON and Company
"VIRGINIA BELLES"
"PURPLE REVIEW"

Five More Now in Preparation

LEW CANTOR, now in CHICAGO, At Room 1010,
CONSUMERS' BUILDING

Looking for new material. Can arrange from 20 to 35 weeks.

Blanket contracts for standard acts over the best route in America—MARCUS LOEW CIRCUIT

New York Office—Room 211, Putnam Building, 1493 BROADWAY. Phone Bryant 9495

VARIETY

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FILM PUSHES OUT B'WAY HIT

"DOLLARS AND SENSE" TITLE HELD TO BE COMMON PROPERTY

Alan Brooks' Motion for Injunction Against Film of Same Name Denied—Court Says Title Belongs to Late Augustin Daly if Any One.

Alan Brooks' motion for a preliminary injunction to restrain Samuel Goldwyn and the Goldwyn Producing Co. from releasing their picture production, "Dollars and Sense," on the ground it infringes on the plaintiff's vaudeville sketch of the same name, was denied by Justice Mullin in the New York Supreme Court.

The justice's brief opinion concluded: "I think the very old and much-used title has become common property, but that if there be in any one an exclusive right to the title for dramatic purposes that right is possessed by the estate of Augustin Daly."

The latter is thus credited by virtue of a three-act comedy of the same name originally produced by the eminent actor at Daly's theatre in 1893 and copyrighted Dec. 3, 1895. Since then, according to Fulton Brylawski, a copyright expert located in Washington, D. C., the same title has been used no less than nine times on copyrighted stage productions as well as three as the title of published fiction, including a work by the late P. T. Barnum printed in 1890. As late as 1915, the defendants' affidavits show that Sam Harris' production of Porter Emerson Brown's comedy starring Douglas Fairbanks bore the same title.

The defense was a general denial, supported by affidavits that, with the plaintiff's elaboration of the vaudeville sketch into a three-act comedy, "Merchants of Venus," produced at the Punch and Judy theatre a month ago (and since undergoing a change in title to "Because of Helen"), the plaintiff immediately relinquished all claim to the motion picture sketch has been incorporated as part of a longer play and differently titled.

Mr. Brooks is suing under his real name of Irving Hayward.

"MARY" SELL OUT UP-STATE

Empire at Syracuse Announces Record After First Show.

Syracuse, N. Y., Oct. 13. During the first show of George M. Cohan's "Mary" at the Empire Sunday night, the house management announced every seat for the four scheduled performances of the show's first half engagement had been sold.

It is the first time that ever happened here.

An extra matinee was given yesterday.

CONCESSIONS FAVORED ON LAYOFF PAY RULE

Many Show Closings Make Equity Members Think.

It is an open secret that the road situation which has brought about wholesale closings, with something like 25 attractions brought in and a number ready to follow suit, has set players to thinking. They are questioning the wisdom of holding strictly to the letter of the contracts which provide that where a show lays off temporarily, the company must be paid salary, but that where an attraction definitely closes no salary claims are due, provided due notice is given. The rule on laying off became effective last season, but then the booking jam was figured as a direct result of the strike. This season the mixing up of bookings is worse than ever.

Players are wondering whether it would not be better for themselves to suspend the rule when such a

(Continued on page 20.)

PUBLIC COOL TOWARD \$3.50 AND \$4 SCALE

Agencies Report Slackening Demand at Box Offices.

The public is beginning to revolt against the higher prices of theatre tickets, the agency men say. The \$3.50 scale for regular nights and \$4 for Saturday and holiday nights with a great many of the shows is reacting against sales. Three attractions, "The Mirage," "Tinkle Me" and "Tip Top," are charging the \$3.50 and \$4 scale, and of those three only "Tip Top" finds buyers.

Jos. M. Weber was going to boost the scale at the Casino for "Honey Dew" from \$3 and \$3.50 to \$3.50 and \$4 next week, but after making a round of the theatre ticket agencies decided to renege the tickets and hold the scale at its original figures.

The agencies report that the biggest demands in town, "Enter Madame" and "The Rat," are getting only \$2.50 and \$3, and the Tiney show seems to be falling off in the agencies as a consequence, according to the specs.

"OVER HILL" AT CENTRAL

Fox Guarantees Shuberts Against Loss for Shifting "Lulu" to Bayes Theatre to Make Way for Screen Feature—Protects House and Attraction.

"RITZ GIRL" LEAVES

The keep the film "Over the Hill" on Broadway for at least four weeks more, William Fox has gone further than any legitimate manager or picture firm in securing a theatre. Fox has guaranteed the Shuberts against loss both for the Nora Bayes theatre and their new musical production, "Lulu," during the piece's run at the Hayes starting next Monday. In exchange Fox has been given tenancy of the Central theatre for a minimum of three weeks starting Sunday.

"Over the Hill" moved to the Hayes from the Astor this week, the latter house reverting to attractions with the premiere of Woods' "The Unwritten Chapter." Lew Fields' "Four Little Ritz Girls" will end its Broadway run on Saturday, going out to make way for the Fox feature.

"The Ritz Girl" has ranged up with the leading Broadway hits last week and this. Lew Fields protested. It is said, to Leo Shubert, and Shubert hesitated for a while, but the Fox juicy endorsement proved too strong. The "Ritz" business as a matter of record leaped \$400 a night after Charles Purcell left the cast, with Frederick Stanley replacing him.

"Lulu," called "The Girl in the Private Room" on the road, was originally announced for the Central, but with Fox's unusual guarantee.

(Co. lined on Page 2)

R. R. RATE REDUCTION.

The subject of a railroad rate reduction for theatrical people and companies is now under consideration by the executives of the different railroads.

Word is expected of some action one way or the other within a week or so.

SINGER ON EIGHT RECORDS.

What establishes a new record in phonograph recording circles occurs in the case of Alleen Stanley, who, with the November release, will be heard on eight standard makes simultaneously.

These are the Victor, Edison, Pathé, Acadian, Brunswick, Okeh, Gennett and Star.

NEW YORK PUBLIC SCHOOLS INAUGURATE FILM COURSES

Teaching by Means of Motion Pictures Now Part of Curriculum—Board of Education Awards T. K. Peters Contract to Supply Educational

P. M. A. MANAGERS LAYING OFF A. E. A.

Ligon Johnson, Counsel, Proper Person to Consult.

At a meeting held by the Producing Managers' Association, Monday, a resolution was passed calling for members not to apply to the Actors' Equity Association individually in the matter of lay-offs or any matter which might call for a decision by the A. E. A. Members of the P. M. A. were informed all matter dealing with the A. E. A. should be presented to Ligon Johnson, who was chosen counsel for the P. M. A. some weeks ago.

It was stated the probable cause back of the resolution was the American Gaiety case. Gaiety took up the matter of temporarily closing "The Rose Girl." Gaiety asked whether under the rules he would be permitted to close his show for a week to fix it up without paying salaries for the lay-off. He was informed it would be satisfactory. In a second communication from the A. E. A. it is alleged the manager was informed an error had been made and that if he laid off for a week it would be necessary for him to guarantee at least three weeks more for the show or salaries equivalent to that. The result was the production was called in. It is reported it may change ownership and that considerable changes will be made before it again goes out.

Another resolution passed called for the P. M. A. establishing permanent offices. To date the meetings have been in one of the managers' offices or at the Astor Hotel.

RECALL WAGE DEMAND AS H. C. L. DECLINES

Kansas City, Oct. 13. Word has been received here the Billington Union No. 13 of Denver has formally withdrawn an application to the Industrial Commission of Colorado asking for an increased wage.

It gave no grounds for the withdrawal that a slump in prices has enabled the workers to live more cheaply.

New York has inaugurated a new branch of teaching which is a radical departure from the regulation methods. For the first organized film courses are being put into New York City schools—not just a picture here and there, but regular classroom lessons, arranged by the Board of Education.

Last week some 300 children of Public School No. 62, at Hunter and Rueser streets, on the lower east side, were initiated into the mysteries of biology, by means of films prepared by T. K. Peters, who was awarded a contract from the Board of Education. This will now become a regular part of the school work and will be shown in 10 schools to begin with.

TIMES SQUARE CHURCH USES ELECTRIC JAZZ

Union M. E. Has Trick Sign to Attract Show Folk.

The Union Methodist Episcopal Church located opposite the Longacre theatre on West 45th street, has adopted theatrical methods in promoting its "Social Center." A large electric sign has been erected outside the church, with a clock on the bottom and a cross atop it. The sign flashes on and off advertising the "center" and the fact that the edifice is always open.

Many professionals have attended the Union Church and it is said now to draw an increasing host of theatrical folk. Of the number of churches in the Times Square district, it is the only one which has "gone after" show people, inviting them to become part of the flock. Several other churches have themselves adjoining them in the section. Two new houses are going up close to the Union Church.

FILMS ENTICE PASTOR.

Southern Minister Joining Scenario Department.

Charlotte, N. C., Oct. 13. The Rev. A. B. Heberer, pastor of St. Andrew's Lutheran Church, is announced to have resigned his pastorate in favor of going over to the scenario department of the Famous Players-Lasky Company.

He was formerly acting president of the California Institute of Technology as well as former president of the Newberry College in Charleston, S. C.

ENGLISH ACTS ENJOY CUT R. R. FARES EVEN ON SHORT TRIPS

Special Rates Bring Costs to About U. S. Level, but English Players Ask Double Salary for London-Glasgow Jump—Equal to N. Y.-Buffalo Distance.

In a recent edition of the Railway Magazine was printed an article setting forth the higher cost of travel in England as against the rates in effect here. It was shown that the increase, operative several months ago, lifting the rate from 3 cents to 2½ cents per mile, hardly compared to the English scale of 4½ cents per mile. There was included a table of comparative trips here and in Great Britain showing that where a jump here cost around \$15 the cost there was over \$22.

The comparisons do not apply if set up as an argument against modification of rates in America because the distances traveled in England are only fractional compared to the average trips in this country. Actors back from playing England may railroading there is far cheaper than here. The reason is that while the rate per mile is higher the jumps are very small.

The biggest jump a professional has to make there is from London to Glasgow, consuming twelve hours. But the English vaudeville will refuse to make the trip unless given double salary, unless booked five or six weeks within nearby Scotch territory.

Professional in England are allowed a reduced rate of 25 per cent. under the regular tariffs and therefore the actual expenditure per mile is not a great deal more than paid here. The length of the jumps makes travel relatively cheaper. To get the rate in England five tickets must be purchased though not necessarily used by one act. Tickets are generally purchased in groups.

A circus man stated this week that the early closings of several of the big tops in southwestern territory was not to be laid to election, but to the stipulations laid down by railroads in that section. It is alleged that the circuses must contract for a movement of 100 miles minimum or pay for such a trip. If the town to be played in but half the distance or even up to 65 miles, the actual increase entailed is 100 per cent. over the old rate instead of a 25 per cent. boost. The showman explained that for his show (a 45-car outfit) to make a profit of \$300 a day at this time of the season was satisfactory, but where average \$500 jump in that territory was increased to \$1,000 it would not pay to continue.

PEGGY O'NEIL'S HOME.

London, Oct. 13. Peggy O'Neil, the little star who has won London with her performance in "Fanny the Next Best Thing," has taken the Pope cottage, between Maidenhead and Richmond on the Thames. Her next door neighbor is King Manuel, who is living there with the Dowager Queen. The latter visited Miss O'Neil in church with her last Sunday.

BEECHAM CRASH AVERTED.

London, Oct. 13. At a further examination in the bankruptcy proceedings against Sir Thomas Beecham, announcement was made that an anonymous financier had guaranteed £100,000 to pay all the debts.

OPERA AT COVENT GARDEN.

London, Oct. 13. Carl Rosa will run grand opera at Covent Garden, opening Nov. 10 and closing Dec. 15.

BEYER HOMEWARD BOUND.

London, Oct. 13. Ben Beyer sailed on the Aquitania Oct. 23, accompanied by his wife and two children, who have toured the world with him.

MAX BRUCH DEAD.

Paris, Oct. 13. Max Bruch, German composer died in Berlin, aged 82.

French Matinee at Garrick.

London, Oct. 13. The French classical season of matinees at the Garrick opens Nov. 15 with Edmee Dorneuil as leading woman.

CREATES ROLE; FORCED OUT BY ACTORS UNION

Mme. Fontanes to Leave New Antoine Piece, "Branche Morle."

Paris, Oct. 13. The comedy by the actor Arquilliere, "La Branche Morle," was produced by F. Gémier (who also held the lead) at his Theatre Antoine, October 11.

It was fairly received. The plot depicts a banker's disreputable brother, who threatens to cause a scandal when refused further assistance, committing a burglary to dismember the family when the niece marries. The banker's daughter pleads with the criminal, who surrenders himself, the police hiding his identity, being more human than the wealthy brother.

Gémier is splendid in the role of the criminal, and Mme. Fontanes is natural as the niece.

During rehearsal syndicate members objected to continuing because Fontanes is a non-unionist, but ultimately consented to perform for a fortnight when Fontanes will relinquish the part in favor of a syndicate player or join the union.

"L'Incendie," which has been running at the Antoine for a month with a certain success due to adverse press notices (the public being curious to judge for themselves), will be played elsewhere.

PROTESTS "FRENCH FILM"

English Women Make Stir Over Grand Guignol Playlets.

London, Oct. 13. A sensational interruption occurred at the Little Theatre the other evening, where the Grand Guignol playlets are being presented.

During the performance of "G. H. Q. Love," a well-dressed woman rose in the orchestra and objected to "French film" being imported into British theatres.

"STORM" NOV. 11.

London, Oct. 13. The opening date for the American melodrama, "The Storm," in London has been set for Nov. 11. London McCormack and his principal attraction are expected here next week to supervise the building of the forest fire effect for the show.

MILNE PIECE FOR COMEDY.

London, Oct. 13. "The Crossing" finishes at the Comedy Oct. 16, having played to half houses since its initial presentation there.

A new play by A. A. Milne, "The Romantic Age," opens at the Comedy, Oct. 18.

PLAY FITS INTO CRUSADE.

London, Oct. 13. A Chinese play "Tao Tan" is being produced by Bonnier. The action takes place in London's Chinatown, with a Cockney heroine. The piece fits in nicely with the present press crusade against the Chinese.

ARRIVED FROM AUSTRALIA.

San Francisco, Oct. 13. Professionals arriving Oct. 11 on the "Ventura" were Joe Nathan, Lee and Smith, Knight and Bunting, E. W. Morrison, Hudda Williams, Dennis Molander.

ACTOR-PUGILIST GETS HIS.

London, Oct. 13. Victor McLaglen, son of a bishop, an actor-pugilist, was knocked out by Arthur Townley in the eighth round at the National Sporting Club, Oct. 11.

ETHEL IRVING HURT.

London, Oct. 13. Ethel Irving is out of the cast of "La Tosca" at the Adelphi, owing to a nasty accident through misjudging a fall.

ROBEY'S "RECOMMEND" HAS LONDON LAUGHING

Comedian Gave Phoney Pearls—Beneficiaries Innocent.

London, Oct. 13.

A recommendation for imitation or phoney pearls has been signed by George Robey, the comedian, and published in the advertisements of the firm making the imitation jewels.

London has been laughing ever since the endorsement appeared over Robey's signature. The concern is believed to have made the usual request of Robey for this sort of certification and the comedian perpetrated an unwitting piece of comedy which he said in effect:

"Having had many occasions to give apparently valuable presents, I take pleasure in saying that I have used your pearls, and even the recipients have been unaware of their actual worth."

FRANCK PLAY NOTEWORTHY

Five-Act Comedy Sparkles with Dry Wit.

Paris, Oct. 12.

The new comedy of Sacha Guitry was presented by A. Franck at the Theatre Edouard VII, October 12, and was well received. Sacha holds the first role, as usual, and is noteworthy. His piece is sparkling in Parisian dry wit of the Oscar Wilde style.

It is in five acts, with Lévassier, Berthier and Herminette, Mesdemoiselle Yvonne Poincette, Blanche Toustain, Avril and Goldstein.

ADELPHI'S BIG SUCCESS.

"Naughty Princess," Opera Bouffe, Gorgeous Production.

London, Oct. 13.

"The Naughty Princess," an opera bouffe in two acts, adapted from the French, book by J. Hastings Turner, lyrics by Adrian Ross, music by Charles Cuvillier, produced at the Adelphi, is a big success.

It is a gorgeous production, Cuvillier's music is very brilliant. It has a good book and humorous situations. Lily St. John is the star of a brilliant cast.

ALHAMBRA CASE UP.

London, Oct. 13. The test case against the Alhambra management for the sale of chocolates after 9 p. m., which is contrary to the early closing ordinance, has been postponed for legal arguments as to whether selling in a theatre constitutes unfair competition against tradesmen.

"THE UNKNOWN" ENDS RUN.

London, Oct. 13. Somerset Maugham's "The Unknown" finishes its run at the Lyric Saturday night and will be succeeded by "The Right to Strike."

SAILINGS.

Paris, Oct. 13.

Mary Garden sails for New York October 14.

Will Payne, author who has been spending some time here, sails, October 13.

Oct. 15—From London for New York, Hill and Ashmoren.

Oct. 12—From New York for London, Freeman Bernstein (Aquitanian).

Thring and Potter, known in vaudeville as Potter and Thring, sail for England to tour the Moss' theatre next month. Charles Potter is also known in the music publishing field.

The "Aquitanian" was delayed one day this week in leaving New York through oil supply. It departed Oct. 12.

IN LONDON

By IVAN P. GORE

ROBERT LORAINE HERE.

May Appear in "Mary Rose" or Stage It for Chatterton.

Robert Lorraine, who has not appeared in this country since his tremendous success in Shaw's "Man and Superman" at the Tudor a number of years ago, arrived last week on the Olympic, without any of the dailies taking notice of his advent on these shores. Mr. Lorraine has advised his friends that he is on his way to Japan for his health, but it seems more than a coincidence that he should arrive at the time that Ruth Chatterton is to place the latest Barrie play, "Mary Rose," into rehearsal.

Mr. Lorraine appeared in the principal male role of the piece at the Haymarket, London, for five months. Whether he is going to stage the production here, or perhaps appear in it is a question at present.

The Barrie piece was secured for Miss Chatterton immediately after it had been refused by Maude Adams although those who saw the play on the other side thought that Miss Adams would more than do justice to the role despite its demand for a youthful characterization.

RECAST "JOHNNY JONES."

London, Oct. 13.

Wholesale changes in the cast of "Johnny Jones" at the Alhambra are threatened when the new edition is presented.

Some of the artists have already received their notices.

BENNETT GOES TO HIP.

London, Oct. 13.

Mr. Bennett in charge of publicity for the Coliseum, leaves there in December and goes to the Hippodrome in a similar capacity.

Edith Day's Sailing Set.

London, Oct. 13.

Edith Day, according to report, is to again leave "Irene" and sail for America on the "Olympic" Oct. 27.

The piece will have to leave the Empire Oct. 23 and will have to be taken to one of the smaller houses, possibly the Comedy.

Anatole France Marries.

Paris, Oct. 13.

Anatole France was married to Miss. Denise LaFrevette, October 11.

FILM PUSHES OUT.

(Continued from Page 1)

and, the switch was made, sending the musical comedy into the roof theatre (Hayes) and permitting the "Hill" picture, now marking time at the Hayes, to again move this time to the Central.

Whether the "Hill" picture will remain longer than three weeks at the Central appears to be unsettled. A report had it that Fox had taken over the theatre for the season, but it is practically set to berth "Algar," C. B. Cochran's London success. Morris Gott is at work on the English hit, Mile Delphin, having arrived in New York several weeks ago.

The Fox-Shubert arrangement on the Central had the effect of freeing the "Hill" to the road. The show packed up to real business last week, getting \$11,000, a jump of over \$1,000 over the previous week. At that pace it is likely that "Lulu" would have been transferred to another house anyway.

The switch, sending the picture "Over The Hill" into the Central next Sunday, will send the regular Sunday concerts there to the Lyric. The latter house will run concerts for at least three Sundays. The Casino also opens with concerts next Sunday.

VARIETY'S LONDON OFFICE

has been re-established at

26 Hanway St., Oxford St., W. 1.

Phone MUSEUM 1086

in charge of

IVAN PATRICK GORE

American show people abroad or going across may make VARIETY'S London office their headquarters and have mail addressed in care of it.

London, Oct. 7.

As predicted, that morbid play, "The Duller," with its heavenly magistrate's court and trial of suicide, has ceased to exist at the unfortunate Kingsway after a more too glorious run of less than 14 days. "The Grain of Mustard Seed" will take its place on Oct. 11.

What is one man's food is another man's poison. Acting on this theory, the Lord Chamberlain who allowed Mrs. Patrick Campbell to make good use of the sanguinary epithet in "Iphigeneia," thereby doing much to win success for the George Bernard Shaw play, has forbidden it in "The Night to Strike." The action of the play takes place in Leicestershire during a railway strike, and the cast is full of doctors.

"Irene" reaches its 250th performance this afternoon. Owing to its big success, there are rumors in the air that the famous old Leicester Square house may not become a picture palace after all, or at least not as early as was expected.

Wallace Lapina follows his brother, "Nipper" Lapina Lane, at the Alhambra when the latter sails for New York.

Reports from Aberdeen speak highly of Neil Kewson's production of McDonald Watson's "What Feels Men Are" in that city. The play and the comedian come to the West End in due course.

At a meeting of the National Association of Theatrical Employees held at the Palace Sept. 26 £3 was demanded as the minimum wage for a stage carpenter. Meanwhile hundreds of tradeable tokens are out of circulation and the town is full of actors in the same unhappy position. One experienced player was recently offered £4 to play a leading part in a first-class tour of a recent Ivory Lane drama which has since come off the road.

Players engaged in the touring company of the Ivory Lane drama, "The Great Day," put the drying up of that show and the absence of salaries. The show was under the management of E. Lewis Waller and Marie Blanche. The same firm has other touring companies out, including one of "Algar." Both the principals are members of big theatrical families and not only run shows, but have an agency. The matter has been reported to the A. A., and we now await a movement on their part.

The new Grand Guignol blood curdler at the Little Out-Herods Herod in grim realism. "The Medium" tells the story of an artist who, brutally, invents his wife. After leaving her he covers her with plaster while still living, and the result is a statue. The statue is taken by another man, who soon begins to see and feel things. He is haunted by something uncanny, but intangible. One day a model of his goes off into a hypnotic trance and blows the gaff. The statue is broken into, and there is the madwoman, decomposed body of the dead woman. It is a pretty idea, and we seem to remember it being tried during the French Grand Guignol at the Shakespeare some years ago. Edith Thompson as the model does splendid work. It replaced "How to Be Happy" on the Little's program.

After a good deal of conjecture, in which the names of several well-known producers of revue and pantomime were whispered, it now seems certain that Arthur Collins will revive last year's Ivory Lane pantomime, "Cinderella," at Covent Garden. This will allow Robert Hobson, "Master of All," to run on its successful tour without interruption.

James W. Lee and James W. Tate ("That's What I Call a Hippo") will produce the Hippo drama pantomime, "Aladdin." A feature of the show will be a revival of the old-fashioned harlequinade with a special trap act for Lagoon Lane.

Peggy O'Neil gave her 260th performance of "Fanny the Next Best Thing" at the Palace on Sept. 15. The rollicking young lady, who should have been a boy, still pulls big business.

Edna Keene will shortly produce "Romance" in Paris.

Hilda Trevelyan has just completed a seven weeks' motor car tour of "one-night stands" in Cornwall and Devon. The piece played was "The Chin of Elizabeth," and it will be produced in London after an ordinary provincial run.

Theatre seats are to cost more for the production of "The Naughty Princess" at the Adelphi stalls and balcony will be raised to 12s. 6d. and 9s. 6d. plus tax while the other parts of the house are affected in proportion. These prices also run at the Alhambra, Gaiety, Lyric, Lane, Empire and Gaiety, while those at the Pavilion are even higher.

FAMOUS PLAYERS DOWN TO 66 1-2; OTHER AMUSEMENT ISSUES OFF

Further Recessions Predicted—Low Prices Result of Public Attitude Rather Than Curtailed Profits—Look for Recovery After January 1.

Famous Players common was the feature performer of the week, dropping to 66 1/2 in the Monday trading, partly the result of a bear raid based on a tightened money market, and directed against the whole stock exchange list.

The other issues were down to a moderate degree, Low breaking through 30 for the first time since the conclusion of the new financing late in August. Both issues recovered part of their losses before the Monday close, and trifling net losses were established.

Low Incorporated declared its regular dividend for the quarter of 50 cents a share, representing the usual 5 per cent. rate. The disbursement goes to holders of record Oct. 17 and is payable Nov. 1. Famous Players also has declared its regularly quarterly dividend, which brings to mind that none of the three stocks dealt in on the Big Board has ever passed a payment.

However, this demonstration of weakness adds somewhat to the gloomy outlook of portions of the amusement stocks. Predictions are made freely that before the holidays materially lower levels will be reached. To balance this market observers continue to express the firm belief that there will be a revival of interest and a general breaking up of things after the turn of the year.

By then the disposition to make it a selling market for tax return purposes will have ended for a time at least, the policies of the next national administration will be known definitely and business will, it is hoped, have settled down to something like stability. With the revival there ought normally be a return of public interest in market values, and the present condition of purely professional trading ought to broaden into something like a constructive movement. For the present cliques are in control.

For example total dealings in Orpheum Circuit stock since the listing have been around 5,000 shares, and the company officials do not know what parties have been behind the movement, beyond suspecting that it has represented a pool operation. It would surprise nobody if Orpheum went to 25 between now and the end of the month and remained there until the beginning of the normal late winter or spring bull market. For three days not a single transaction in Orpheum common came out. There has not been a sale of Orpheum preferred since it went on the big board, and the only index to its value is the asking price of 95, which appears daily in the "bid and asked" table for "stocks not dealt in."

A factor in the course of Famous perhaps is that within the last few months certain officials have resigned from the company, presumably taking substantial holdings of stock with them. It is a fair presumption that the company would welcome an opportunity to pick up this stock at bargain prices, and hence would not exert itself very vigorously to oppose bear campaigns to work prices down. It is a striking fact in relation to Famous Players, however, that the stock appears to attract strong support from long operators under 60 or 70. Below that level selling appears to stop abruptly, indicating that the stock is pretty generally in strong hands.

MOSCOWS IN AND OUT

Boston, Oct. 13.

The McKean Brothers walked out of the Raymond Hitchcock show Friday night, through having their position in the running of the performance changed.

On Monday they were notified and returned to the east.

**Mr. Vaudeville
Manager:**

**Read "County Fair"
ad, Motion Picture Section,
this issue.**

LOEW'S TULSA GRAND BURNED TO GROUND

House Lately Put Among Winners for First Time.

Tulsa, Okla., Oct. 13.

Loew's Grand which recently was made a winner with Loew vaudeville for the first time in its history, was burned down Sunday morning.

This leaves Loew without a Tulsa theatre for the present. The Royal is being built by Loew interests in association with the Shuberts and will be ready for occupancy in 1931, at which time it is a probability for entrance in the Loew chain.

The fire started at 3 in the morning and was due to defective wiring.

COMPLAINT BY PHONE

Act in Los Angeles Calls up N. V. A. Secretary.

Atherton and Harris phoned the N. V. A. Club Tuesday, complaining an act on the bill was infringing on their material.

The infringement occurred while the act was playing Los Angeles and they resorted to the long distance phone to complain.

Henry Chesterfield advised the act via the telephone that they would have to submit a formal complaint in writing.

So far as is known, this is the first time that any artists have resorted to long distance telephone to file a complaint.

PAULINE SAXON MARRIED

St. Louis, Oct. 12.

Pauline Saxon, playing in vaudeville here this week, "kisses up" her marriage Oct. 5 in Milwaukee to C. Elliott Griffin, who is with the Francis Nordstrom sketch, "Magic Glasses."

Miss Saxon, who is extremely witty and original and quite poet, says their courtship was awfully romantic. Mrs. Griffin hopes to play the same Orpheum Circuit route as her husband's sketch, starting Nov. 1.

PERCIVAL SUES SURATT.

A \$5,000 breach of contract action has been filed in the Supreme Court against Valeska Suratt by Walter C. Percival, formerly of her supporting company in the defendant's vaudeville sketch, "Mariat," written by Jack Latt.

The plaintiff, complaining through Julius Kandler and Monroe M. Goldstein, charges he was unjustly dismissed. He received \$175 weekly for his services, and is suing for the theatrical season of 1930-31.

PURCELL AND GITZ RICE

Charles Purcell and Gitz Rice have teamed for vaudeville. They will do a piano and singing turn. Purcell closed last week with "The Four Little Girls."

Gitz Rice seems to be after Johnny Stanley's record for partners. Purcell is his fourth since in vaudeville. The others were Irene Harbord, Hal Ford and John Henry. M. B. Hammond is handling bookings.

AWAIT BLUE SONG VERDICT

Ridney Mitchell, the Bronx staff writer, whose "I Don't Want Blue Song" was banned by J. H. Henschel because of its alleged "immorality," has secured a release of the song from Henschel, and has placed it with the Broadway Music Corporation.

The music men are watching to see whether the public will take to it.

TEMPEST SHEA DIVORCE

Chicago, Oct. 13.

A divorce action has been filed here by Tempest Shea against her husband, John Shea.

LOW EASTER — 30 FROM NOV. 10

SMITH LEAGUE FORMED BY THEATRICAL MEN

Officers Elected and Committees Named—600 Members Looked For.

The Al Smith Theatrical League has been formed to re-elect Gov. Al Smith.

In the list of officers and committees appointed are the names of many men engaged in the executive end of vaudeville. An enrollment of from 500 to 600 members is looked for, all of the theatrical business.

The officers are: Moe Schenck, president; Hugh Herbert, first vice-president; Edgar Allen, second vice-president; Henry J. Padden, third vice-president; Harry A. Shea, secretary and treasurer. Speakers' Committee: Alice Hanson, chairman, with Richard J. Kearney, Tim O'Donnell, Committee on Arrangements; D. E. Simonds, chairman, with George O'Brien, Bill Milne, Barney A. Myers, Walter Kennedy.

PAUL KEITH ESTATE.

Property in Massachusetts Valued at \$3,583,424.

Boston, Oct. 13.

An inventory filed in the Suffolk County Probate Court here by the executors under the will of the late A. Paul Keith give the valuation of the property in this State as \$2,583,424.

This includes real estate holdings in Boston, Lowell, Marblehead and Swampscott, the Boston and Keith houses in this city, Liberty bonds totaling \$200,000, and other stock and bonds valued at \$2,474,179 are listed. Proceedings are to be brought in other States to determine the value of the Keith properties.

LOEW CLAIMS \$1,300.

The Loew Circuit has filed a claim with the V. M. P. A. against Cortes and Peggy for two weeks' salary on contracts which the act canceled by walking out of Loew's Metropolitan Monday after the matinee.

Max Rogers, the cabaret agent, has a personal contract with the act with several years to run, and says he will bring civil action against the team in the event that he is held responsible by the Loew people.

The dancers had played three weeks of a five-week route when the walk-out occurred. The reason given was a disinclination to play four shows a day.

The act received \$650 a week from Loew, making the complaint claim \$1,300.

HIGHER ADMISSIONS

Memphis, Oct. 12.

The Orpheum theatre has increased the price of the first 16 rows of orchestra seats from \$1 to \$1.25. Loew's State, which opened recently, has moved up the general admission from 25 to 40 cents.



AILEEN STANLEY

TALAKE NEW YORK, This Week (Oct. 11)

THE PERSONALITY CLUB, after a long tour with "Silly and Sentimental" at New York, returns to vaudeville. Also making her debut, singing rounds for Victor Records by MATHIEU and TINI HAMMILL and curtain by GUY MONT.

Director, HARRY WEBER.

AGENTS' PLAN TO TRAP ACTS ON TRICKY CONTRACT EXPOSED

**Draft 5-Year Agreement to Hold Performers on 33-
Out-of-52-Week Salary Basis of Opposition De-
velops—Leaves Retreat Open for Agent—
V. M. P. A. to Balk Move.**

STOCK FOR PATRONS SOLD IN WASHINGTON

**Test Made There Last Week.
Very Successful.**

Washington, D. C., Oct. 13.

During the week ending Oct. 9 representatives of the Loew Circuit were in the lobbies of the two Loew theatres here receiving subscriptions for stock in that organization.

Lawrence Boston, local manager for Loew, although unable to give authoritative figures, stated that the results far exceeded expectations and that on Saturday night, the final night of a "drive," it required the entire office personnel of the office to handle those desiring of subscribing for the stock, which was quoted at \$21 a share here.

The Loew Circuit's plan of getting stock in Loew, Inc., to its patrons in its theatres was successfully inaugurated in Washington last week. Stock subscribers were posted in the lobbies of both houses taking subscriptions during performances.

The Loew stock selling drive calls for the sale of 100,000 shares of syndicate stock. No figures were available as regards the results of the stock selling campaign in Washington, but it was stated at the Loew office the Washington sale was instituted in the nature of a test of the idea.

No date has been set for the stock selling to take place in the New York houses, but the idea will be carried out in all of the Loew theatres very shortly.

Slides will be run in each house a couple of weeks preceding the stock selling. These slides will advise the patrons of the campaign and give details of the Loew business enterprises, what they are doing, intend to do, etc.

UNUSUAL OPERATION ON HEINRICH TREFFURT

**Now in Bad Nauheim—To Re-
duce Heart's Size.**

Heinrich Treffurt, formerly of the Pat Casey agency, and who left this country last February, underwent a stroke recently and is now in the hospital at Bad Nauheim, Germany, his home town.

A specialist will perform an operation upon Treffurt, never before attempted—that of reducing the size of his heart.

Mr. Treffurt was suffering from diabetes at the time of his departure from this country.

EUROPE BEHIND U. S. ACCORDING TO CHOOS

**Producer Returns—Says Acro-
bats Not Even Good.**

Back from a 10 weeks' tour of Continental Europe, George Chose is more extravagant than ever in his praise for this country.

"They are 500 years behind us over there," said Mr. Chose. "Even the acrobats have gone back. They can't touch ours. I was all over and saw everything. The more I saw, the more I wanted to catch the best."

While in Vienna Mr. Chose secured the American rights to the Continental Circus. "The Million Dollar Circus" is now being taken by him for production on this side. He also has the American production rights for two of Laurel and Hardy's pictures.

A concerted move was made during the week by several vaudeville agents to sign up a number of acts for periods embracing from two to five years. The agreements offered are reported to be similar in wording, and understood to have been drafted for all the agents concerned by the same theatrical attorney.

The agreements call for the artist to employ the agent as manager exclusively for the period named. It is further stated in a clause that could be easily construed in several different ways the agent is to keep the act employed for a stated number of weeks, said to be 20 or 25 out of 52.

In the event the agent does not secure employment for the act for the stipulated number of weeks, the agent is to pay the act salary for any week or weeks short of the 20 or 25 weeks stipulated that the act lays off during a year. Bottom line is to be made at the end of each year. As most of the agents concerned have little standing financially the question of the artist collecting at the end of the year in the event of a fall down by the agent seems doubtful.

Eye on Shuberts.

According to report the main object of the agent's attempt to sign up acts for long-term periods was, because of a belief that the Shuberts may go through with their removed vaudeville opposition pines after January 1, 1931. The way it is figured out by some agents, apparently is, that if the Shuberts put through an opposition circuit, they (the agents) will have tied up the acts signed. Anticipating a demand the agents plan to hold out for high salaries, offering the acts controlled by them to the highest bidder. If the Shuberts vaudeville never happens, however, the same agents figure they will have an "out" as regards paying the act for time not secured up to the stipulated number of weeks through the obscure wording of the agreement.

Several months ago the Vaudeville Managers' Protective Association framed a tentative set of rules to govern the relations of agents and artists. One of the proposed clauses of the V. M. P. A. agreement expressly forbade the signing of an act by an agent for longer than one year. The agreement also contained another clause, fixing the liability of agents and limiting the arrangement by which an agent might tie an act up on a 35-out-of-52-week proposition.

V. M. P. A. Agreement.

This V. M. P. A. agreement is still under consideration by the vaudeville organization, and is due to come up shortly for final discussion. The V. M. P. A. agreement, if becoming effective, would govern the business methods of all agents booking artists with any member of the V. M. P. A.

Pat Casey, head of the V. M. P. A., stated this week he had heard some report of the matter of agents trying to sign up acts for long periods, but had not investigated the report thoroughly as yet. Mr. Casey said he was not certain what action the V. M. P. A. would take on the proposed V. M. P. A. agents-artists' agreement, but he believed such an agreement placing proper restrictions on agents and providing for fair treatment of agents by artists would be an excellent thing for vaudeville in general.

None of the agents reported signing up acts are connected with the Keith office. There is a standing rule in the Keith Exchange forbidding an agent to sign an act for more than a year.

BETROTHAL ON STAGE

San Francisco, Oct. 13.

Joanita Marks was presented with an engagement ring before a capacity audience by her partner, Jack Patton, during the run of their act, "Lila and Pierce," at their recent Orpheum engagement here.

The date for the wedding has not been announced.

WEDNESDAY MORNING "TRY-OUT" MAKES NOVEL BILL AT PALACE

About One New Try-out in Seven Recommended for "Showing"—13 to 15 Acts Weekly Applying—Many Receive Suggestions and Try Again.

The Wednesday morning "try outs" at the Palace, New York, supervised by Frank Jones of the Keith office, have provided novel "bills" for that one morning weekly there. The audience is a small and select one, with no invitations issued nor is an audience desired. If anyone attends it is some of the office force upstairs.

Mr. Jones judges the acts. If successful at the Palace "try out" the act is recommended for one of the "show" bills at either the Harlem Opera House or 125th Street theatre, held in each house one day weekly, when the booking force of the Keith office attends.

The Wednesday morning performance is from 10:30 until about 12:30. Two planes furnish necessary music. The usual number of turns appearing runs from 13 to 15. They are generally submitted to Mr. Jones during the preceding week by agents booking through or members of the Keith office.

The average, so far, of try-out acts qualifying on the first try for the show houses, has been one out of every seven. It was to prevent the waste of time in the show houses, as experienced last season, that induced the preliminary try-out, lately put into effect at the Palace.

Quite often Mr. Jones observes someone of merit not properly equipped for the first try-out. He makes suggestion and frequently a second try-out opportunity is given the same person or act.

TULSA IN A TANGLE.

Tucker Bros. Switch to Pictures, Leaving Acts High and Dry.

Chicago, Oct. 13. The Western Vaudeville Managers' Association encountered some difficulties owing to a sudden change of policy in Tulsa, Okla., where Tucker Brothers suddenly decided to switch from vaudeville to films. Numerous acts had been routed in on contracts.

There was no direct contract with Tulsa for booking, as the town belongs to the Interstate Circuit, which gave verbal consent to the association to book it, but no contract could be valid since the Interstate held the exclusive franchise for the territory. Several acts were left high and dry for the first half of this week, reporting at Tulsa.

The association announces it will pay in full if Tuckers do not stand by their verbal agreement, since the contracts are pay and play, but efforts are being made to have the Tulsa management extend its vaudeville season to cover such bookings as are already closed.

AUTHORS HIGH?

Charge Made They Have Increased Royalty Charges.

Vaudeville acts are complaining that authors are demanding more royalties this season than before. With the opening of many new theatres and the employment of many acts, the demand for new material has become clamorous.

Authors, in some cases, were quick to take advantage of the situation. In one instance a single woman, who was asked to pay a weekly royalty of \$100, threatened to turn the act back, despite she had been routed by the Keith office, after a "break in" and a "showing."

This artist took the position, that while the material was worthy, she was booked on the strength of her previous record as a member of a standard team and a featured player in several big revues.

COCHRAN SIGNS SHAYNE

Al Shayne has been placed under contract by C. B. Cochran the English manager. Shayne will be used in a London revue next spring, and plans to sail in January.

In the meantime he remains in vaudeville here. His English contract is said to call for \$200 weekly.

LEW CANTON — In CHICAGO

MOUNTFORD TALKS IN CHI, BUT FEW LISTEN

Small Crowd Grows Smaller as Many Walk Out.

Chicago, Oct. 13. Harry Mountford played a one-night stand here at the La Salle after the show Friday night, with an effort at brass-banding and enthusiasm that flopped miserably.

After much press agenting and personal appeal to players, especially vaudevillians John Fitzpatrick, local labor leader, opened the meeting to a scant gathering. When it was announced Dick Green, head of the I. A. T. S. E. here, who is very popular, had failed to appear, many walked out. Joseph Winkler of the Musicians, Fred Lowenthal, attorney, Ed Nockels, secretary of the local Federation of Labor, James W. Fitzpatrick, and J. Marcus Keyes, Chicago solicitor for the A. E. A., were on the stage.

James W. Fitzpatrick told a funny tale about being in at the death of an aged White Hat in France. The dying hero gave him the sign and told him he had enlisted because he was blacklisted. Mountford took the center without any flurry and but perfunctory applause. He launched at the "trust press," then bowed out vaudeville actors for losing interest in their organization "and all that it meant to them." He hinted at a huge strike in the nearby offing, but nobody grew excited. Mountford pointed to the labor men beside him and said he was proud to be shoulder to shoulder with them. Mountford was at the time registered at a hotel which is on the unfair list and where there is a union waiters' strike on.

Before the meeting was over the rapidly departing audience had dwindled to a few agents, reporters and managers' representatives, who had to remain.

BERT LA MONT ILL.

Bert La Mont is ill at his wife's home in the Middle West. He returned from Europe a month ago pounds lighter. La Mont is an independent producer and agent and was formerly a tenor singer in his own vaudeville act. La Mont's Cowboy Minstrels. Much to the surprise of his friends he lost his high tenor speaking voice during his recent European trip and spoke in a deep bass upon returning. He left New York two days after his arrival to visit his wife.

This week friends of La Mont's received word that he was very ill at her home from a heart affliction which was aggravated by his excessive loss of weight.

TINNEY TIED FOR FIVE YEARS

The discontinuance in the New York courts last week of the action brought by Max Hart against Frank Tinney, with the case marked "settled" on the calendar developed that since the action was begun, Tinney signed a new agreement with Hart, giving the latter his theatrical representation for the next five years. It was by virtue of the new agreement that Hart withdrew his action, having claimed a former broken contract by Tinney.

MAX FORD RETIRING.

Max Ford (Ford and Urmal), now with the Howers' Revue, says he is going to retire from the stage after this season, to enter the manufacturing business.

Ford has invented a patent pin for a bow tie and has incorporated a company to put the article on the market.

ETHEL GRAZER MARRIES.

San Francisco Oct. 13. Ethel Grazer, formerly of the Grazers in vaudeville, was recently married to Edward Smalley, non-professional.

SHORTAGE OVERCOME; OVERLOAD SMALL TIME

Big Time Has No Complaint. Conditions in Both Ends.

The reported shortage of acts, which was current about a month ago, has now had a reverse twist put on it through an overabundance of material prevalent around the Putnam building while the Keith books show that the situation has bettered to a great extent and proceedings have gone along in the normal fashion following the slump which came in the middle of August and stayed until four weeks later.

The outlook, from the inside of the Low office, has it that acts have poured out of the west, especially around Chicago, following the publishing in Variety of the story concerning the shortage. Also the Junior Orpheum circuit is blamed, to some degree, for the migration east, reversing the situation around so that now those in Chicago are suffering for a want of material to fill out their bills.

"Name" acts still remain somewhat scarce, but those classed as average are more than plentiful. Agents residing under the Low office are more or less at a loss in what way to meet the situation. One has at least 15 acts in his book unplaced and all are distressed over the difficulty of securing openings and "break in" dates, especially for an unknown turn. Evidence of what an act has accomplished out of New York means nothing right now to the small time. They are either standing or falling by the showing here. There are any number of sketches around and as one of the boys put it, "They're ten cents a dozen."

Over at the Palace Building, where the shortage was most noticeable during the time of "doubling" the condition is normal again, and has been for three weeks. Neither a deficit nor an oversupply at the present time though it is reported there is the usual lack of good comedy turns in "one," the standing complaint.

SMITH AND AUSTIN APART

The departure from "Twinkle Toes" of Tom Smith seems to mark the dissolution of the vaudeville team of Smith and Austin (Halphi). Mr. Austin remains with the show. Dave Reed will replace Smith.

ORPHEUM MANAGERS TO NOTE ALL ACTS THAT CAN REPEAT

Circuit Instructs Resident Directors to Discount All Bills Promptly—Local Men Lose Candy and Other Privileges Under New Financial Efficiency.

SUDDEN ILLNESS BUT ACT GOES ON

Quick Rehearsals When Foster Ball Can't Appear.

Quick work kept Arthur Aiston's "Oce Whittaker" sketch working at the 51st Street this week. Foster Ball, who plays the principal role in the sketch, played Monday matinee and night. At 2 p. m. Tuesday Ball reported unable to appear through illness. Frank Evans arranged for Al Williams to play Ball's part and Al Simms, son of the late Willard Simms, happening into the Evans office at 2:05, was hurriedly pressed into service to take over Williams' part of eight sides. By three o'clock Simms had learned the role and the act went on as per schedule at 4:10.

Ball was still reported as ill Tuesday afternoon, the plan then being to continue the act for the week as rearranged.

REGENT SPLIT WEEK.

Admission Will Probably Be Lowered to 50 Cent Top.

H. S. Moss' Regent becomes a split week Oct. 25. The prices will also be lowered when the split plan is effective.

Danny Simmons will continue to book the house, the present plan calling for six acts, the same number the Regent has been playing since it opened with Keith vaudeville Labor Day as a full week.

The admission top, now 35 cents including war tax, will be probably cut to 50 cents including tax.

It is still undecided whether the Regent will continue to play two shows daily or switch to three when the split becomes operative.

Resident managers along the Orpheum Circuit have been requested to state in their report whether or not an act can repeat.

Another request to the managers from the New York office is to discount all bills weekly. It has been the custom with some managers to try to show an average profit each week, holding large bills on the far weeks and paying them when the returns were no. . . .

Beginning the first of the year the Orpheum managers are to lose the candy and program privileges, all of the moneys of every source whatever being paid into the corporation. Another innovation is the instruction to purchase all essential stage properties, doing away with the borrowing system.

It is thought the Orpheum people will sooner or later do away with the small "hangers" they have used for so many years for advertising purposes.

HARRISON'S SONG RIGHTS IN MET'S 148 STORES

Syndicate Like Woolworth—Only 5 to 50 Cents.

H. M. Harrison has purchased the sale of music rights in the Metropolitan Syndicate Stores, a string of 148 stores located in the principal cities.

The Metropolitan stores are modeled after the Woolworth and Krunge establishments, but their price scale for articles runs from 5 to 50 cents. This puts Harrison in a position to handle production and high priced numbers.

Harrison is president of the Harrison Music Co. He has engaged Hanger and Goodwin to write popular songs for his firm. His chain store system will enable him to feature his own catalog and also allow him to "plug" any number he is featuring.

The Metropolitan Co. conduct stores handling general merchandise. The Harrison purchase does not represent an interest in the concern itself, merely the music sale rights.

CO-STAR CONCERT BOOKING

Adler and Kubelik Offered for Joint Dates.

A curious situation in concert bookings of artists developed last week when interests representing Jan Kubelik, the Bohemian violinist, approached a theatre owner of Bridgeport, Conn., to secure a house. The names of Kubelik and Jacob P. Adler, the Yiddish star, were coupled for a joint appearance.

In the entire history of the concert stage no two such extremes as booking a Yiddish dramatic artist with one of the most talented string virtuosos was ever undertaken.

The impresario's objective, nevertheless, is looked upon creditably from a commercial angle, since Adler would draw the Jewish population, and with Kubelik established in the artistic prominence would also swell the house without apparent difficulty.

As far as the booking date with this particular theatre owner is concerned, it did not mature, the rental fee not proving inviting enough for acceptance.

Kubelik is at present in this country, arriving recently from Europe after a long absence from the States. The proposed season with Adler in the stellar role of Shakespeare's "Merchant of Venice," which Wilner & Romberg are contemplating, is held up in abeyance until the Yiddish star is physically fit to undergo the strain of playing eight shows a week.

At the present time Mr. Adler is appearing twice weekly in the Yiddish theatres down town, but is under a specialist's care.

LEW CANTON — In CHICAGO



RUBY NORTON

The Petite Prima Donna is at the Hamilton, New York, next week (Oct. 18), offering a new act, including special numbers by CLIFF HEDGECOCK.

Miss Norton's magnificent costumes by MME. FRANCIS surpass anything ever shown.

Last season at the Lyric, New York, featured in that musical comedy success "Nothing But Love," Ruby Norton's voice won the commendation of the most critical.

CLARENCE MENNA at the piano. Direction, ROSE & CURTIS.

MEMPHIS MAKES FETE OF LOEW OPENING

Civic Bodies Welcome Show Stars There for Occasion.

Memphis, Tenn., Oct. 18.

Mayor Payne, of Memphis, members of the Chamber of Commerce and other civic bodies were at the depot to meet Marcus Loew and his party of theatrical and screen notables when they arrived on a special train late last week to attend the opening of the new State theatre.

The ceremony of christening the new house was held Oct. 7, when the stars appeared at the three shows given at the State. They included Texas Guinan, Mildred Pearson, Lillian Walker, Anne Luther, Martha Mansfield, Helene Davis, Alice Hargrave, Gladys Leslie, Dolores Costello, Montagu Love, Bert Loyal and Herbert Rawlinson.

The whole party, accompanied by city officials, headed a parade through the town, and Mr. Loew received the key to the city from the Mayor with appropriate ceremonies.

Motion pictures of the reception were made for exhibition at the State.

The State is the last word in theatre construction. It covers an odd space of ground. The entrance on Main street is about thirty feet wide and going through a rotunda one is led over a bridge that spans an alley and lands the auditor on the mezzanine floor, from which staircases lead to the orchestra floor. The decorations in old rose are attractive.

The auditorium has a depth of 150 feet and a width of 112 feet, with a seating capacity of 3,100. The stage is sufficiently large to house almost any attraction.

Don Reinback, connected with local theatricals for more than 20 years, is resident manager.

The opening bill of vaudeville shows: "On Manilla Bay," Alvin Kony, Gaynell and Mark, Mr. and Mrs. Walter Hill & Co., Four Ushers, Bert Loyal in "The Price of Redemption" (film).

The Lyceum, which formerly housed Loew's vaudeville, is being redecorated and will open Oct. 24 with feature pictures under the Loew management.

DAMAGES FOR ATTACK.

Driven from Town, Dancer and Wife Recover \$1,500.

Bath, N. Y., Oct. 18.

Poised with over ripe eggs, and made the target for mud, sticks and stones as well when they sought to leave Naples to avoid a mob. George D. Nellis, professional dancing instructor, and his wife, Mrs. Emma Nellis, have verdicts of \$500 and \$1,000, respectively, against John Holes, prominent Naples business man, and Rhinehardt Meyer, also a well to do merchant of Naples.

Nellis lived at Naples for about two years. The plaintiffs alleged the defendants, if not actually participating in the assault themselves, encouraged it. The trio denied this vigorously, and sought to introduce evidence to show that Nellis' social life while in Naples was such to warrant any assault committed upon him.

This testimony was stricken out by the court on the ground that the law of mob violence should never prevail.

Nellis married his wife, who is about 18, some months ago. When he visited Naples in her company the assault took place, a mob pursuing them in autos as they sought to leave the place. The Nellis action was for \$10,000 damages.

CHICAGO DIVORCES.

Chicago, Oct. 13.

Sophie Tucker entered suit for divorce against Frank Westphal, piano single, through Charles E. Rabinstein, attorney, charging that Westphal deserted her in 1914, less than a year after the marriage in Chicago. She asks no alimony.

Edward Northmore charges his wife, Sadie, a local actress, with indiscretions with her son-in-law, and wants a divorce.

WILBUR MACK FOR FILMS

Akron, Oct. 13.

Wilbur Mack, comedian of "Two Is Company," said here this week that he will leave vaudeville and accept the proposition made to him by one of the leading film corporations.

FORT WAYNE FORMER SPLIT WEEK MAKES FULL WEEK PAY AT PALACE

Revolutionary Experiment by Stouder Succeeding—Two Shows Daily at Dollar Top—Seven Big and Small Time Acts and One-Reel News Weekly—One-third Added to Gross Receipts—Very High Priced Acts Taking Slight Cut Because of Money Saved on Jumps.

"MUTT AND JEFF" IN VAUDEVILLE ACT

Condensed Version of Gus Hill's Cartoon Play Offered.

Gus Hill is preparing a condensed version of "Mutt and Jeff" for vaudeville. Negotiations are now on between Hill and the Keith office calling for an appearance of the "Mutt and Jeff" act in the local Keith houses.

"Mutt and Jeff" as a three-act musical play has been a big money maker for Hill for the last 10 years in the legitimate houses. There have been as many as six companies playing the cartoon piece in past seasons.

This season Hill has two "Mutt and Jeff" companies out, both reported as doing well. The coming condensation will be "Mutt and Jeff's" debut in vaudeville.

MARINELLI PRODUCING

Starts Work on Three Acts—Alexis Kasloff Associated.

H. B. Marinelli has started work on the production of three new vaudeville acts. One will have Robert Casadesu, the French actor who will appear in a playlet called "The Intruder." There will be three persons in the turn. A new sort of combination is promised with the appearance of Cardush, a Hungarian pianist; Peak, a cellist and a principal dancer. Also, to be presented, is Live Lynn, a soprano and whistler.

In association with Alexis Kasloff, Marinelli will present a pretentious dancing act. There will be three different ballets and four scenes. The cast will have six principals and eight dancers will compromise the ballet.

CHICAGO AGENT ON AND OFF

Jack Fox Reinstated in Bookings After Act Adjusted.

Chicago, Oct. 13.

Jack Fox, a local Pantages-Loew-Webster artists' agent, was suspended from the Loew and Pantages floors and reinstated by order of the V. M. P. A.

The imbroglio resulted from Fox booking Austin and Delaney into McVicker's (Loew) to fill two weeks before starting a Pan tour. The McVicker contract calls for no local appearance for several weeks before playing McVicker's.

Austin and Delaney had played the Chateau (Pan) within the prohibited time. The Pantages contract also provides two weeks' leeway either way from the opening date, and the matter was further tangled when Pantages called on the team to open in Minneapolis the week they were contracted for McVicker's.

Fox and Harry Kantley, his associate, were barred, but were put back when they settled a difference in salary imposed at McVicker's because of the appearance in the Chateau, and another act was found to fill in the week at Minneapolis.

SUN HOLDS CANTON

Canton, O., Oct. 13.

Suit involving the lease of the Orpheum in Tuscarawas street was settled in the Stark County Court of Appeals. W. R. Simpson and others, owners of the building, won a verdict in the lower court against the Gus Sun-Murray Canton Amusement Co., lessees, in an action to terminate the lease and the case was carried to the higher court.

In the settlement the lessees agreed to pay an additional rent of \$500 a year.

The Orpheum is one of the oldest vaudeville theatres in this section.

Chicago, Oct. 13.

The Palace, Fort Wayne, Ind., is being watched with utmost interest in the vaudeville world of the mid-west, while it is working out a revolutionary experiment. In this town of 30,000, F. W. Stouder, the president and manager of the Palace, has audaciously instituted full weeks, two shows daily (matinee and night) and dollar top prices.

A variety representative went to Fort Wayne to see the result of the new policy after a month of its tenancy. He found a matinee and a night audience virtually capacity. Seven big and small time acts and a one-reel weekly formed the show. The house had every element of a foremost vaudeville theatre, in quality of its audience and its general.

(Continued on page 21.)

GRUBEL-TRUITT BOOKER

Consolidated of Kansas City Takes 20 Houses.

Kansas City, Oct. 13.

The Consolidated Amusement Company, of this city, which operated a number of tab shows, and books a number of vaudeville houses through the middle west, has taken the bookings for the entire Grubel-Truitt, circuit, of 20 houses. The houses are located in Missouri, Kansas and Oklahoma, and play a two-act bill on a split week arrangement.

HELP FOR WOUNDED

"Buster" Broderick, U. S. N., son of Captain John A. Broderick of the United States Army, is supplying entertainment for the soldiers, sailors and marines at the Convalescent Home, Griffinsburg, Va. Young Broderick would like to hear from members of the profession who could supply him with scripts, or matter that could be used in this worthy cause. The home is filled with boys who were wounded in the recent war.

PEARSON'S TWO ACTS

"Dance-O-Mania" with Harry Miller and seven people has been produced by the Pearson Productions. It is now "breaking in." The turn runs through nine scenes in 27 minutes.

Another vaudeville act propelled by the Arthur Pearson group is "Bubbles," featuring De Haven and Nica, with 18 people in the company.

MUNSELL TO COLISEUM

A shift in managers attached to the Keith theatres occurred this week, when Warren Munsell of the Alhambra was transferred to the new R. B. Moss Coliseum.

James Corcoran, at the Alhambra since the days of Percy Williams, in various capacities, including assistant manager, will succeed to the vacancy there.

Elle Fay To Wed

Elle Fay, confined to bed in the New York Hospital, recovering from an operation, announces her engagement to be married to Samuel Armstrong Benner, late vice-president of the Export Steel Corp. of Pittsburgh.

Explaining the report of her death, Miss Fay states she booked passage from Sydney, Australia, but did not sail. On the trip a woman named Fane jumped overboard and was drowned. The newspapers got her name confused with the suicide.

MUNSTANS TO THE CRIBAL VINCENT LOPEZ

and His KINGS OF HARMONY With PAT ROONEY Alhambra, New York, This Week, (Oct. 11) Royal, New York, Next Week, (Oct. 18)

HYDE PUTS \$27,000 IN FOUR VAUDEVILLE ACTS

Babette, "Ritz Girl" Singer, to Head "Happy Days."

Victor Hyde is producing four vaudeville revues on his own, the production outlay reaching around \$27,000. Babette, who was in "Four Little Ritz Girls," will be featured in "Happy Days," being supported by four men. The other trio of new acts are to be called "Little Devils" which will have eight people, and "Dancing Mania" with an all-girl cast and "Broadway Boys and Girls," with players recruited entirely from the west. All will play either the violin or piano in addition to singing and dancing.

BOSTON BOOKS SUNDAYS

New York Keith Office Stage Duplicating Dates.

The New York office of the Keith New England Department has notified all agents that in the future acts playing the New England houses will get their Sunday dates from the Keith Boston office.

The move was necessary to avoid confusion in bookings. It having happened on several occasions that the New York and Boston offices had offered an act Sunday dates in different theatres simultaneously. A notice of the new plan was posted on the fifth floor of the Keith Exchange on Monday.

EMMA HAIG TO WED.

Third Stage Favorite to Marry Wealthy Californian.

Los Angeles, Oct. 13.

It appears that California and California men possess an irresistible attraction for stage favorites. Emma Haig is to become the bride of Richard Johnson, a wealthy raisin grower and ranch owner near Fresno, early next spring when she completes her Orpheum Circuit contract.

It seems that she is following the example set by Lucille Cavanagh and Muriel Worth, who within the year have deserted vaudeville for villas here. Muriel Worth became the bride of "Dutch" Leonard, noted baseball player, who is now a ranch owner in San Joaquin valley. Lucille Cavanagh is the wife of Wallace Leimert, an automobile dealer in Oakland, with a beautiful home.

MILES, AKRON, SPLITTING.

Akron, O., Oct. 13.

C. H. Miles Royal, lately opening with a full week of twice daily vaudeville, will change its policy next Monday, continuing with two performances a day, but splitting the week.

MACK'S 24-HOUR SKETCH

Willard Mack wrote his present vaudeville vehicle within 24 hours time after he received a telephone request from the Keith office to open for them. Mack was notified Tuesday night that he could break it in at the Coliseum Thursday. He wrote his present sketch in the interim and was ready Thursday when called.

Loew's Grand, Tulsa, Burns.

Tulsa, Okla., Oct. 13.

A fire completely destroyed the Grand theatre here Sunday morning, Oct. 10. The Grand is one of the Loew Southern Tour houses playing the Loew road shows. Another house may be secured, the acts shipping this town in the meantime.

LOEW CANTON — IN CHICAGO For another week—1910 Famous Midg.

WHITE STAGE HANDS BAN NEGRO HOUSE

New Orleans Situation Embarrassing to Union.

New Orleans, Oct. 13.

A peculiar situation has developed here for the I. A. T. U. E. one that will be extremely hard to combat. With the new demand for a raise in salary by the members, the Lyric, America's largest colored theatre, absolutely refused to accede. Thereupon the white members of the stage hands' union employed at the playhouse quit. Non-union colored men were put in their places. The white stage hands picked the house and distributed cards to the colored patrons, stating the house was unfair to union labor and requesting their support.

The management retorted by stating it had endeavored to have all colored employees, and as there were no colored members of the I. A. T. U. E., it became necessary not to recognize the union in order to have a strictly colored line-up throughout.

From the looks of things colored union men are subordinating their unionism to racial preference, which has placed the New Orleans local of the strictly white union up a tree.

TWO MORE HOUSES GO TO GUS SUN BOOKERS

Blinn, Frankfort, Ind., and Carrol, Rome, N. Y.

Two houses have been added to the Gus Sun booked string during the last two weeks, none having been reported leaving that office. Last week the Carrol at Rome, N. Y., was started with three acts each half, splitting mostly with the Temple, Geneva. The Carrol is owned by C. A. Downing and had been supplied through the Flimmer office.

The Blinn theatre, Frankfort, Ind., will start the last half of this week, using five acts. This house has been booked through one of the small agencies in Indianapolis.

"BILL SHOW" PROBABLE.

Gordon Little Said to Be Framing Outfit for Road.

Cincinnati, Oct. 13.

Showmen here in touch with circus affairs declare that plans are framing for a road tour next season of the old "Buffalo Bill" Wild West show under the management of Major Gordon W. Little, "Fawcett Bill."

The title of "Buffalo Bill's Wild West and Fawcett Bill's Far East" is owned by Little, according to his claim, and the proposition is to form a partnership between Little and W. H. ("Bill") Rice, the former to act as general agent and handle the advance work, while the latter remains back with the outfit.



ANNA SEYMOUR

Returns to vaudeville after a successful season with "Always You," at Central, New York, offering a new repertoire of up-to-date numbers with her brother HARVEY.

Next week (Oct. 16), Riverdale, New York.

This week (Oct. 11), Royal, New York.

Direction, BONE & CURTIS.

FRILLS AND FASHIONS

By ALICE MAC

The picture "Forbidden Valley" stands out for its scenery. As a story it isn't new, dealing with a Kentucky feud. The southern maid was hand-died well by May McAvoy, who is a sweetly pretty brunette. At times she over-acted her emotional scenes, raising her shoulders up and down strenuously. A back view looked more like the first stages of learning the "Whimmy." Her costuming was that of the poor mountain girl, ragged pinafore, thick brown boots, sou'wester hat. Even in this unbecoming make-up she was fair to look up. William Dunn was clever as the half-witted boy.

Martha Mansfield, as the spoiled child of society, in the picture "Civilian Clothes," had occasion to wear some very attractive clothes. An evening gown of soft clinging satin was draped slightly at the sides, revealing little tufts of beaded material, which also formed the bodice, while at the back it hung in cape fashion.

A piece of flimsy material, which comes under the head of negligee, was awfully sweet but not a bit practical, consisting of very sheer georgette, trimmed round the collar with fine lace. This was worn over a nightgown of white satin, tied round the waist with a deep shade of ribbon. Marie Shotwell stood out (not with her acting) through the handsome cable cape coat she wore for a just a few feet of film.

The picture rather disappoints after seeing the play. Much of the comedy is omitted.

Oliver Thomas' latest and last picture shows the star perhaps at her best. Little scenes of comedy and pathos are delightfully human, and there is no doubt had she remained in our midst she would have been at the top in her line of work.

Miss Thomas worked nearly all through "Everybody's Sweetheart" in a ragged pinafore, but towards the end she had a chance to wear a becoming frock of black satin, the skirt trimmed in white flowers. Rushing of white trailed up each side of the dress, with the collar and cuffs of chiffon. In an old-fashioned gown and bonnet Miss Thomas looked adorable. She appeared very much thinner in this picture.

Beautiful color effects were used for the film, "The Heritage of the Red Man," showing the beauties of the western country. Another dash of bright color was the Hungarian band, during which Alexander Gomanzky and Mlle. Gabarelli (two possesses lovely golden locks) did some wild dancing.

Criminoline are the costumes worn throughout the picture, "Held by the Enemy." Charming they are and very becoming to Agnes Ayres and Wanda Hawley. They were all made the same style but of different material. One of striped taffeta outlined with roses was dainty on Miss Hawley, while Miss Ayres looked neat in flowered silk, with frills of lace on the skirt; lace hung over the shoulders in a sort of fichu.

Whether one has had enough of war pictures or that "Held by the Enemy" isn't quite up to the mark, but it just didn't seem to grip you as war pictures should. Misses Ayres and Hawley were liked as the two sisters, but one wished that a clever actor like Lewis Stone had a better part. The best thing he did was to kill himself. Robert Cain was a nasty villain, while Jack Holt was the perfect lover.

Vivian Lawrence is some busy little person at the Columbia this week in "Girls from Happyland." When not practicing about the stage she is making a change. The changes are numerous, going over the dozen mark. Some are pretty, others do not need mentioning. Coral pink taffeta, puffed up at the sides, with lace panels back and front, was dainty. Sapphire blue ribbon hung in streamers.

Dolly Maden, the prima donna, adopts the directoire style of costuming. Her appearance would be greatly improved if the curls worn at the nape of her neck were missing.

Miss Hilson made a charming picture in a very short frock of pink, the skirt consisting of tiny frills and wreaths of roses. Back was of blue, which also formed the bodice, with puffed sleeves of the same tone of pink. The hat was a poke bonnet affair, with a plume at the side of dark blue.

Vivid blue satin dresses were worn by the chorus girls for the finale, made long in the front but very short at the back, edged with ruffles of yellow. Hats and muffs matched.

Klara Hendrix looked nice in a gown of silver and mauve tulle. It was gathered at the side, giving it a hooped appearance. Miss Hendrix made quite a good boy.

A gold dress was becoming to Miss Lawrence, outlined in squares with green sequins, trimmed here and there with feathers. The shoes and stockings worn with this were not a very good match.

In the picture "Behold My Wife" Mabel Juliette Scott, as an Indian squaw, attracted much attention, but it was as Mrs. Frank Armour, of London society, that her beauty shone. She made a soothing contrast in a robe of clinging black velvet to Maude Wayne's doll-like beauty in silks and ermine.

Miss Scott wore a neat frock of duvetyne, lawn shade, which had the panel effect down the front of brocade silk. An evening gown chosen by Miss Scott was beautiful, having the lines of a Hickson model. It had a silver foundation, veiled with chiffon and pearls, while at the back a train hung from the shoulders, which had at the hem rows of feathers. An odd fan was carried, when opened representing a dove.

One scene in this picture was overdone, that of Miss Scott's arrival in England.

Things were not in Florence Walton's favor at the Palace for her premiere Broadway opening Monday matinee since her return from abroad. Music had, on too late, and people walking out all through her act. In truth, though, there was nothing to keep them in, excepting her gowns, which were creations in themselves.

After a few strains of dreamy music gold cloth draperies part for the grande entrance of Miss Walton, who is clad in a wrap of chinchilla, which she discards careless-like, revealing a creation of mustard shade. The hem was heavily trimmed with black grapes, which gave an attractive little click when dancing. The material was bunched effectively at the sides, with the bodice quite plain, which helped to show off the handsome diamond drop. Some more music, to give Miss Walton time to don another gown, which is exquisite in its loveliness, of silver lace, trimmed gracefully with large tea roses. A large feather fan of jade green added to the richness of the gown. Jewels and furs played an important part in this act, an ermine cape followed the chinchilla, and was only worn for a second.

Bobby O'Neill has surrounded himself with a jolly fine act, in which are some girls who can do something besides look ornamental. They first appear as the Four Queens in "Hoyle." Dresses alike but of different shades. Attractive were Mexican costumes, the skirt consisting of varied shades of silk fringes, with the tops of red satin. Bombieros were of black velvet.

Last season Allen Stanley was handicapped with poor material, and it hasn't improved this season. Her personality and voice are so charming it seems a pity they are wasted on the songs at present song. Her chiffon frock was pretty, vivid shade of pink trimmed with pearls.

Winnie Lightner was liked, but not her first frock, of yellow satin, the coat covered with green flowers, nor the act as a whole, which is slow. Some of the gowns worn by the girls in the revue deserve mention. One of gold lace, hip-bowed style, with a black lace mantilla for a head-

(Continued on page 17.)

OBITUARIES

WILLIAM YOUNG.

William Young, author and dramatist, died at his home, Burghaven, N. H., Oct. 2. He was admitted to the Illinois bar, but became an actor to prepare himself for playwriting. His principal work was the dramatization of "Ben Hur," although he had done several original plays, among them "Jonquil," produced by

IN MEMORY OF
EDWARD W. AVELLING
Who Departed from This Life
October 12, 1930
May his soul rest in peace.
GRACE MARLA

Edwin Booth at the old Booth theatre, Broadway and Twenty-third street, New York. Several of his poems gained prominence. He was 72 years old.

MYRON GILDAY.

English papers to hand this week announce the death of Myron Gilday, Sept. 24, after a brief illness. He was a member of the Hebrew team of Gilday and Fox, organized in America. The deceased went to

EDWARD J. BRADY
Beloved Husband of
RAY BAILEY BRADY
Died September 28th, 1930.
Rest with Mom in Foreign.
YOUR WIFE

England ten years ago, where he has remained since. Gilday was 42 years old and left a widow and two children.

EDDIE BRADY.

Eddie Brady (vaudeville), retired for some time, died of acute indigestion at his home, 25 West

IN MEMORY OF
CHARLIE BLAKE
Who Died October 10th, 1930.
Gone, But Never to Be Forgotten.
GRACE HARVARD

25th street Sept. 22. The deceased was 32 years old. His wife known professionally as Ray Bailey, survives.

FREEPORT'S AUDITORIUM

Twelve Local Professionals Contribute Toward Special Shows.

About twelve professional residents of this city, headed by Jean Hedini, are said to have contributed \$1,000 each in a stock company which will support the local Auditorium for Saturday night vaudeville, perhaps Sunday also.

The Auditorium is the arena of this town. Fights and other athletic events are held there during the week.

MANY BOSTON CHANGES.

Robert Larson Rebuilding Keith Personnel.

Boston, Oct. 12.

Robert G. Larson, representative of all local Keith interests, is gradually rebuilding his personnel, and the changes have been coming so thick and fast that professionals coming into town are calling the roll of familiar faces.

Subsequent to the departure of Al Cohen, the Keith orchestra leader, who is now on the Pacific coast, and the resignation of A. J. Philpott, publicity man who was replaced by Gus Rooney (the former incumbent on the job), Mrs. Minnie Connor resigned from her position as house treasurer, going with the Keith office here. Mrs. Connor had been with the local Keith interests for over 30 years and treasurer of the so-called "Nickel Circuit" running up through Hingham into New Brunswick. Noble Gill, the assistant treasurer, then resigned because not given the vacancy.

Stage Manager Robinson of the Boston theatre and Denman McFarland of the managerial staff of the Boston, also have resigned.

Larson has been tightening up on the disciplinary reins during the last six months. Bart Grady, for many years orchestra leader for Keith's, and one of the most popular pit men on the circuit, is now Larson's right bower, shouldering most of the routine responsibility capably.

Another reported change locally is that of the resignation from the Keith office of Bert Spence, who is said to have clashed with Wesley Fraser, taking his troubles over to New York. He is opening in small time booking here on Tremont street.

STRAND SPLITTING

Hinghamton, N. Y., Oct. 12.

The Strand is adopting a split week policy of vaudeville after trying a full week. The Shredy agency will keep on booking it.

The Strand opened with vaudeville late last spring, then tried stock and pictures before returning to the pop style of show. It plays six acts.

BOSTON SYMPHONY SUEDE.

Boston, Oct. 12.

Rudolph Nagel, violinist; Gustav F. Heim, trumpeter, and Fortunato Bordillo, trombone player have brought suit in the Superior Court here against the Boston Symphony Orchestra for breach of contract. They ask for \$10,000 each and claim they were hired for the seasons of 1929-1930 and 1930-1931, inclusive, but were discharged last March. This was the time of the strike of the Symphony players.

NEW YORK TOO TOUGH; BERNSTEIN BLOWS OUT

"Cold Blooded Guys" Drive Promoter Out of Times Sq.

"Say, kid, did you ever hear of a joint called China? It's near Java somewhere and 'hey tell me it is the biggest layout around there,'" said Freeman Bernstein Monday, as he gave the shine boy in Sully's barber shop one dollar to leave his shoes alone.

"I'm just nuts about this China," Bernstein added as he took away the dollar from the boy. "I've got a great scheme for it, but I'm a dinking my thoughts about the scheme with England. In fact, kid, I'm playing big time with both, changing my mind twice daily just where I am going. What do you think? Is there any regular sugar to be had in China?"

"You see, I'm blowing out! New York's too tough. Maybe I'm too well known, but that picture guy at the Plaza I told you about washed up for me. Do you know what he done up there? Just took them, that's all, and the same guys I was after. Guess I'm slipping, to let a mug with an accent put it over me."

"Oh, yes, I paid my bill before leaving that hotel. Great experience for me; clean sheets every night and only paid the bill around once a week. But that twelve a day was awful, so I took a flat on 42d street where my friends could sleep. You see, the way I'm fixed now I don't need a home much, and if you want to make a connection between that and my Plaza career go ahead and do it, but don't make me out any ho-vamp, because I have trouble enough. Any way I'm sailing to-morrow on the Aquitania, and you tell the world about it."

"Say, I want to tip you—you've got a rotten lot of reporters. Are they like you, stewed all the time and never attending to business? The Clipper and the Billboard both sent their men around to see me about my sending a carnival company to Mexico, but not a guy from Variety showed up. I side-stepped those other papers because I wanted you to print it exclusively. I heard that up at the Plaza, and another one, both new to me. That's all I did hear up there that done me any good, exclusively and about tely."

"Are you going to print about my going to China? Say something about me."

"Ain't I glad to beat it out of this burg. You know what finished me with New York? Well, I was enough, says I, when I haps or. You know how free I was with cigars, and good cigars, too, when it was coming. One guy used to take them right out of my pocket and I never said a word. Well, yesterday that same guy took a box of cigarettes out of his pocket while we was talking and lighted one himself without even asking me if I smoked cigarettes."

"Well, I says to myself when that came off, 'see, Freeman, what a mark you have been? These guys are too cold-blooded for you. Go away where it's warmer and the working is quicker if it's smoother.' That just put me in right with myself and showed me what a tough mob you are around this square. You, too, you run with the rest. How nice you used to be with me in these write-ups when you thought I had coin and you could make a touch. But when you got me broke what did you do, tried to make a monkey of me. Well, let it go."

"It's a tough town and I'm through with it. If I make China right I'll write you. I'm going to London first. How do you talk to these Lords over there? Do you say 'My Lord' or 'My Pal'? I forgot to ask about that at the time."

Sim.

ORPHEUM, YONKERS, SOLD.

The Orpheum, Yonkers, N. Y., was sold last week to Charles G. Pope and J. W. McCullough, with consideration reported at \$100,000.

The house has a picture policy, but will change to vaudeville at the expiration of the present lease, which has about a year more to run.

A. L. Libman negotiated the sale.

TAYLOR CRUEL?

Chicago, Oct. 12.

In a complaint asking for a divorce, filed by Mrs. Tell Taylor, she charges her husband, who is a song writer and music publisher, with having kicked, beaten and attacked her with a butcher's knife.



FOLLIS GIRLS

HAZEL and VIVIAN

in "FUTURISTIC LAND"

Appearing in vaudeville at R. F. KEITH'S COLONIAL THIS WEEK (October 11). Jefferson, Hamilton, Alabama, and all the Keith Time to follow. Direction, MAX HART and CHAR. BERHAUR.

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PALACE, CHICAGO.

Chicago, Oct. 13.
Holding over headliners—even great headliners—does not seem to pay in Chicago. Monday afternoon, which as a rule is a turnaway here, was spotted with empties. Harry Carroll and his revue certainly made good last week, but after playing two weeks at the Majestic, its second week at the Palace was apparently a strain. This is no reflection on Carroll's wonderful act. Maybe it is a sign at the town. But the big time houses here have large Monday afternoon reservations by the year, people who come every Monday matinee.

The first act goaled the early birds. Jerome and Newell opening in "one" with clarinet and one-string box fiddle, had 'em from the bell, and when they added a neat dance and then fled to full for rapid and stellar three-bar horizontal flipping and flying, it went to a smash. Lane and Harper picked up this tempo and easily made up the song of a two-minute stage-wait while their stuff in "two" was hastily set. By the time Miss Harper got to showing 87 per cent of her superb physique over and under a thimbleful of clothes, and Lane had sent in "Professing Blues" to a hit scarcely to be expected of this aged baby at this late day, this spanking pair was on the way to a show-stopper, broken by a light encore without orchestra that was delicious. In a review of this pair recently at a smaller house, Variety said "Big time for sure." They got three quickly and made good with a clang.

Oliver Smith and Company in "A Touch in Time," a perfect comedian in a frolic sketch, failed to hold up the early pace. The laughs were scattered and the finish was well, but not enthusiastically applauded. Smith is capital, as before. But the shift stalled. Sydney Grant was rushed on two spots ahead of his programed turn. The attraction sign beside the proscenium was not lighted, and perhaps some of the people did not know who he was. In any event, he progressed less smoothly than has been the habit of this tried and durable single who has taken dozens of vaudeville flights between his musical comedy engagements. His stories seemed long winded and some of them failed to come to a point. His Chinese theatre bit at the end, always heretofore sure fire, seemed to come out of nowhere and, while Grant was brought back for a couple of bows, the Monday afternoon here must have been a disappointment.

Sully and Mack did all right. The "cup" comic got powerful laughs and remained consistently in character throughout piling up an impression. The straight man was wonderfully straight, and used "the

you mean to tell me?" and "Let me understand you clearly," and were perfectly fitted clothes, and sang a mother ballad, playing it according to Hoyle. Not that it wasn't what the act required—it certainly was. It was a strong team, the work is fast, and the finish was a wallop. Harriet and Marie McConnell, a little girl with a heavenly soprano and a bigger one with a fair contralto, flashed a fortune in clothes and production and did beautifully. When they nicked the edge with a shot of "pop" stuff at the tag, surprisingly out of place in view of the act's programed and spoken credit to Hassard Short, generally regarded as a high-brow. The progues in song also seemed cheap and malapropos. Otherwise the pair was excellent.

The Carroll Revue held the house in and scored almost as heavily as last week despite the repeat. Fox and Burns, beautifully formed athletes in gymnastics of first grade, closed.

MAJESTIC, CHICAGO.

Chicago, Oct. 13.
Honest leather vaudeville from the drop of the hat—the best bill here in months when judged from the broad angles of the big league pastime, which must include variety, comedy, song, dance, sketch, novelty and good mixing of speed, class and flash, food for the eye and ear, and all inoffensive.

That is a tall order. The Majestic bill fits it. Though one act was light it was far from unworthy. The rest whizzed through and over.

Ramos, a big full stage juggler and spectacle act of the type not seen much since before the war—most of the stars of that type having been interned—opened powerfully with plenty of Continental humor and difficult head balancing of props. Ramos is very blonde and Central European in dialect, appearance and method. He is assisted by a button woman assistant. One feat was balancing a table covered with lamps and things, set on a perpendicular board, all resting on Ramos's dome, which brought the hand. Northwestern Co. placed No. 2, did not show—fitness was alleged. There has been an epidemic of fitness in that section heretofore. Sully and Mack of the Palace bill, doubled, doing exactly as they did there and as reviewed.

Rose Noel and Co. presented the sketch, "A Nine Days' Wonder," by George Kelly. Kelly has contributed at least two brilliant one-acters to vaudeville. Too bad this wasn't the third. It is billed as a dramatic oddity, but it turns out not quite dramatic and somewhat beyond odd. Hardly convincing, though it again brings to this branch of entertainment a welcome trickle of good English and ideas expressed in the language of culture without being didactic. Miss Noel is ideal as a com. talent to those attributes. A character woman of physical eccentricity. Mary Owen, contributed a slight laugh or two. Audrey Haid was strained and affected in a role scarcely sympathetic, and Herbert Russell, placed in an absurd position by the plot, acquitted himself as well as any player could have.

The turn has the vital flow of being all talked about and none acted. It lacks "punch." Only Miss Noel's academically pure performance and some of Kelly's trident incidentals go to support 20 minutes of conversation. The curtain falls on a climax that fails of percussion.

Herbert Clifton picked up the singing threads. This man is a strange mixture. He has the voice of a feminine impersonator and of a longshoreman. He barks and he burlesques and he satirizes broadly, yet he wears glasses that are a challenge not only to Julian Eltinge, but to Valada Buratt; at times his work is serious and rises to art. At other times it is low, though never low-down. He got wet laughs on his comedy, perfect concentration on his straight endeavors and a blur of appreciation at the finish and after the encore—a complete success. Bruce Wynn, youthful and melodious, followed with fresh songs and sweet stories. Her stories were very well taken. "Kie-

met" was the high spot of her songs.

William Mandel (this act seeming to be two of the late Jack Alford Trio) wowed the works with burlesque acrobatics and hand balancing and tumbling and trapezines, luridly grotesque kidding of the acrobatic profession, charmed with easy accomplishment of difficult stunts. Again the curtain fell to a barrage of hands. Then Jeanette Hackett and Harry Delmar and a dance revue, fast as lightning, dressed to charm, bowed the house over. Delmar is a neat interlocutor and good trick dancer. The girls are coquettish in ensemble, not chorists. The Wood Rises haven't much, but they kick sweetly and work intelligently together. Hot Miss Hackett!—the form of a girl yet of an athlete, power without being girliness, and an Egyptian dance that drew ohs instead of snickers, very hard to do these days, especially as Clifton had torn the cover off a similar dance two acts earlier. Miss Hackett hit that audience between the eyes and the whole act was accorded an ovation.

Trisie Fritzsche (New Act) proved the royal favorite of always. Koban, the showmanly Jap, with two boys new to his act, held sedately and lived for two bows after the final curtain of the show. The gorgeous oriental production hypnotized the usual walk-out and they remained to see a corking run of balancing, tumbling and sensational human Risley. Verily, sweet vaudeville. Last.

HIPPODROME, CHICAGO.

Chicago, Oct. 13.
The Great Northern Hippodrome offered some real vaudeville from beginning to end. Business was fair at the Monday opening. The show started with Noon and Sidney Kellogg in a novel musical act, full stage with a parlor setting. Nearly every bit of furniture, from grandfather's clock to the library table, is used to get music out of. They pull some jokes, which can be eliminated. Rinehart and Duff, two charming girls with real voices, followed. They sing songs written years ago and dress in costumes appropriate to the songs. The girls did big, although being second on the bill. They harmonize well.

Valentine Vox, in an elaborate ventriloquist routine, offered something new in stage setting. He works well with his dummy and gets everything out of his style of act. His material is now in spots. Instead of singing a song he whistles. Otis Mitchell, a single, started singing a song, which went fairly, but when he started on the old banjo he took the house. He has real stage personality and never offers a "prop" smile; he smiles in earnest.

Maud Earle and Co. were the hit of the performance in an allegorical rendition of being tried by judge and jury as to whether she is appropriate for vaudeville. According to the rounds of applause given by the jury, which is the audience, she can top any bill, anywhere, any time. She can sing, hits F above high C. Her costumes are beautiful, silk and satin. Her form is lovely and her act is a big hit. Weaver and Weaver, character performers, dressed like rubes, give a novel treat in playing instruments taken from the woodshed. One plays a one-string contraption on a pitchfork. They then offer some kind of music off a saw—made never heard of before, but music just the same. They registered big. The show closed with Little Piffles and His Accomplish, acrobatic. The clown does some funny falls and handed the patrons plenty of live laughs.

LOGAN SQ., CHICAGO.

Chicago, Oct. 13.
Lillian Bernard and Jess Band were featured at this new W. V. M. A. house and proved an ideal feature on an all around good bill. Miss Bernard is a local favorite, having sung in the cafe. Her personality and charming mannerisms put her over with a bang. She is carrying a Jess Band that takes its hat off to no band in vaudeville. With the workout the act can take a spot on the better bills. Either way, Miss Bernard is of big-time caliber.

Jerome and Newell in "A Chinese Bazaar" opened the show as a couple of Chinks. They start with a little song, then a little clarinet and one-string fiddle, then a dance, then into full stage for a fast finishing triple bar work.

Grace Wallace and Ben follow Grace has a sweet voice, making three changes, while the two boys with her play xylophone and violin. They should try for a stronger finish, which would insure them a better spot on the small-time bills. Miss Bernard came next and then the show up into a knot.

Harry Rose, next to closing, did himself credit. Patter and Hart, well closed in a special dropped setting, doing acrobatic work besides a song and dance.

CHATEAU, CHICAGO.

Chicago, Oct. 13.
A bill of regular Panagiotis variety, supplemented by best picks ups skimmed from the metropolitan stream of acts that come and go in a town like Chicago, made up a respectable run of vaudeville at this magnificent "reformed" feature place.

ture house in the aristocratic section of the North Side.

Bobby McLann, champion speed ice skater (New Act), headlined, breaking in, closing the show. German Brothers, locals of yesterday, two young fellows with amiable individualities and easy methods of selling hankum in song, wafted away with the applause honors, gleamed largely on the smooth and leaping endeavors of the comic, the blind brother, though the more sedate, one of darker hair stood in like a true partner.

Leo Greenwood in "Friedrich," Hugh Herbert's act, showed class and ability and gave as fine a performance as anybody short of the suave Herbert himself could render. Greenwood has personality far beyond small-time caliber. The act got solid laughs and solid hands, strong enough to headline bills of the minor circuits. Leroy and Mabel Hart delivered a typical lyricism double in Colonial clothes, leaning heavily on "Dixie," "Old Kentucky Home" and other school-house ditties. The woman is plump but pleasant. The man is negative but industrious.

George and Ray Perry finished a couple of banjoes. Two banjoes do not make the sweetest music in the world at any time, and George leans on his strings for volume rather than melody, and does it for speed rather than sympathetic vibration. The girl is comely and has a gleam of personality which she had small chance to register in the stupid routine of playing second banjo on a chair at the footlights from start to finish. In its present form an opening act for the four-a-day. Last.

RIALTO, CHICAGO.

Chicago, Oct. 13.
Hite, Heflow and Leach opened the last show at the Rialto—15th songs, dances and little piano playing. The woman member, charming and well costumed, danced all over the rostrum, ably assisted by one of the male members. The piano player, who can sing and dance, won applause. The act with a little overhauling would be ready for the two-a-day.

Glenn and Katherine King do a nifty little fifteen minutes. Katherine wears a trunk dress on her entrance and makes a change in full view of the audience toward her exit. They harmonize well and their material is fair.

Hugh Johnson followed, in slight-of-hand. This is one of the few playing this time who can pull wire cranks and make folks like him. He was ably assisted by two youngsters who gave him enough help to put over his well-known egg trick. Received rounds of applause. The Harrises showed real strength in everything they did. The woman member revealed remarkable strength as the understander with the man on her shoulder, and he weighs about 155. Martin and Elliott, two clever dancers—so they called that they almost fell over each other—came next, went through their routine and then exited. The boys work hard and dance well, but seemed to have done too many shows. They use life and drum corps music, which isn't necessary, as their acrobatic and eccentric dances are worth all the applause they get. Next appeared Thomas P. Jackson and Co. in a sketch, well written, with some good situations all through the vehicle. Went over big.

Cooper and Lane, blackface comedians, almost stopped the show with their funny songs and their clever conception of a ball boy and porter. It's a scream all the way. The Japanese Romances closed the show.

JIM MAHONEY'S PARTNER.

Chicago, Oct. 13.
Jim Mahoney, formerly of Mahoney and Rogers, wishes to retract the report of a few weeks ago that he was going to join Mrs. Stan Stanley. Mahoney reports that he is teaming up with a very pretty miss, Corla Holmes, and the team will be known as Mahoney and Holmes, temporarily.

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CHICAGO NOTES.

Chicago, Oct. 13.
It has been reported that Gus Sun, through the Chicago office, will book the Marlowe theatre, succeeding Webster bookings.

Paul Spencer, former manager of the Empress, Calgary, Canada, is now managing the Arcade at Ann Arbor, Mich.

The Winter Garden Cafe, Minneapolis, has gone into receivership after four weeks of business. The creditors are accepting 25 cents on the dollar.

Marie Jane, now appearing at the College Inn, obtained a judgment against H. O. Martin of St. Louis for \$345. Jimmy Dunn also received a judgment against the same man for \$275. Both were members of a revue owned by Martin which showed at the American theatre in St. Louis, and the judgments represent back salaries.

Joseph Callini covered his connections from Ralph Dunbar's "Carmen" company and is using for compensation.

Fred Lowenthal, the theatrical lawyer, will leave for a tour to the coast, going through Canada, on a film proposition.

Dwight Pepple and Alex Weim, the latter owner of the Winter Garden Cafe, Chicago, left for New York this week to get new faces for a revue that will be placed by Dwight Pepple commencing Nov. 1.

Johnny Mack and his wife, Dardella, left Chicago to motor to San Francisco, where Mack is contracted to write a musical show.

Catherine Lambert, wife of Joe Lambert, assistant manager of the Kodak, is at the Wesley Hospital, seriously ill.

Mattie Fitzgerald was removed to the Wesley Hospital for a serious operation.

The Haymarket, the West Side burlesque stand, is carrying an ad stating that over 2,000 women weekly attend its daily matinees. The house is making a special play for feminine patronage. It is under the management of Charles "Big Ma" McCormack.

Starting this week Leon Howbrook is conducting the Ziegfeld "Follies" replacing Max Hoffman who didn't care to go with the show on the road.

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SHOW FOLK VICTIMS OF CHI CRIME WAVE

Four Acts Robbed of Belongings in Hotels and Dressing Rooms.

Chicago, Oct. 13. Thieves have been sneaking, way-laying and manhandling around Chicago theatres and hotels lately.

At the Washington Hotel, largely patronized by professionals, two incidents took place recently. Jeanne O'Hara sent for a hairdresser and gave him \$110 to pay a \$100 bill with. The bill disappeared. The hotel refused to assume responsibility and Miss O'Hara had to get her trunk out with the aid of the law. M. L. Rotherchild, a merchant, was attacked and badly beaten by two bandits who invaded his room. They looted him senseless, but made so much noise they frightened themselves off.

Maria Farnie also, while playing at the Milda theatre, reported thieves broke into her dressing room and stole her violin and wearing apparel, worth \$250. The White House, stopping at the Revere House, reported their room was entered by robbers, with jewels and clothing amounting to \$100 stolen. The room occupied had no locks.

The Delmonicoes, stopping at the Monarch Hotel, while playing a two-day engagement, had their room rifled of \$600 worth of jewels and wardrobe.

V. Charles Bohler and Billy Rankin were robbed of their clothes, jewelry and money while at the Randolph Hotel. Bohler is a booking agent from Minneapolis; Billy Rankin is booking representative of the White Amusement Co.

CHICAGO CAFES RAIDED.

Chicago, Oct. 13. High spots in a general tightening of the lid (or the cork) about the town came in raids on the Green Hill and Rainbow gardens, high class cabaret places, where liquids suspected of containing more than the famous 12 of 1 per cent. were rudely seized.

NEW MAJESTIC, BLOOMINGTON

Chicago, Oct. 13. The Majestic, Bloomington, Ill., opens Oct. 18. It has a capacity of 1,600, and is owned by Frank Thelen.

It will be booked by Sam Tishman, booking manager of the Thelen Circuit from the W. V. M. A., playing three acts of vaudeville and pictures, splitting the week.

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NEW ACTS

Lewis & Gordon, in conjunction with Henry Blythe, are producing a comedy racing playlet for vaudeville called "The Handicap." Written by William Anthony McGuire. It has a cast of six and a racing effect employing four horses. Lewis & Gordon are also readying "Summer-time," a one act farce by Edwin Burke, with a cast of five.

Four Organist Girls, singing (Tulsa Leason).
Kibel and Kane, two act. Jules Kibel was last of "Telegraph Trio." (K. K. Nadel).

Jefferson Hall and Ethel Veyna in "In and Out" by Walter De Leon. Norman & Richards producing "Rising the River" with Eddie Jackson and Dot Taylor.

Bert Wilson, Josephine La Croix and Co. in "Wanted—A Cook."
Hovea and Shaw have separated, and Eddie Shaw will present his own act, under the title, "The Girlie Review," opening Oct. 18 at Burlington, Vt.

Tony Martin (Martin and Webb) and Harry Goodwin (Avon Comedy Four), Rose & Curtis.

Morris and Campbell in a new revue by Herman Timberg.

Leather Girls in a new singing and dancing turn with special scenery, wardrobe and piano player.

"Is It Right?" an allegorical comedy dramatic playlet of six people by Barney Aaronson, produced by George Rofsky.

Flourance Belmont, wife of Sam Lewis, in a new single with Chas. Seville at the piano. (Rose and Curtis).

Dr. Derrick V. Bowers is back in vaudeville with a new song revue. In the supporting company are Edith Franklin, Marie Ford, Emile Saunders, Ann Mende, Hal Davidson, David Anderson, Jessie Brown and the "Black Dot."

Jack La Follette and Alice Bertram, singing and talking act, by Paul Gerard Smith, music by Edmond H. Ames (K. K. Nadel).

Margie Catlin and Five Kings of Jassocation, sporty setting in "and too," opened at the New Apollo, Chicago, routed in the Mid-West as a headliner.

Leo Greenwood and Company, in "Prediction," by Hugh Herbert.

Prince and Bell opened in Chicago in "The Heron and the Hick," a skit with songs, by Jack Lait.

Harry Rose, cabaret singer, returned to vaudeville with new routine.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment.

Kelvin Film Corp.; Johnston Export Pub. Co., Inc.; \$148.15.
Hague Film Corp.; L. Lee; \$1,731.60.

Andrew Sherri; G. Buck et al.; \$124.99.
Theatre World, Inc.; M. Schmettering; \$2,977.09.

"Pho-Pho," Inc.; Ocean Accident Corp.; \$145.95.
"You're in Love" Co.; same; \$92.35.

Armand Vecey; J. W. Flint; \$100.95.
Francis X. Bushman; Orington Bros. Co.; \$631.22.

Chateau Thierry, Inc.; E. J. Austin; \$13,392.34.
Armand Vecey; M. Dekker; \$542.11.

Apollo Motion Picture Prod. Co. of Am.; Bloch Adv. Service, Inc.; \$244.70.
Hal Tgharin; L. Michelson; \$71.30.

MARRIAGES.

Willard Mack, during a speech at the Palace, New York, this week practically announced his engagement to his partner in his current playlet, "Crushed Advice," Barbara Castleman, the screen player. Variety announced this several weeks ago. "If you hear any stories of further matrimonial adventures in which I may become engaged," he said, then waving his hand toward Miss Castleman, added, "I don't think there is a man in the house who will blame me."

REFORMERS OR PRESS AGENTS?

Chicago, Oct. 13. Judge David, of the Superior Court, openly accused the Illinois Vigilance Association, which persistently assailed his court with pleas to close "Aphrodisite" as immoral, of being an "advertising agency," and refused to entertain any further arguments.

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SOMEBODY APPLAUDED; CON'S LOST FOR GOOD

Baseball Player Ruined in Penna. Hootch Belt.

Pottsville, Pa., Oct. 13.

Dear Chick:

We are playin' Tumbin' Run Park in this burg, and of all the clown weeks this cove the number nine. When we hit the slab our trunks hadn't arrived and we were late ourselves. The manager was standing in front of the house with his watch out and a nickel cigar stuck in his kisser.

He had us openin' the show and was afraid we wouldn't make it. You know we have a special drop and without it we're as helpless as a burlesque troupe minus chorus girls. Well the drop hadn't arrived and this egg insisted that we go through with it anyway, drop or no drop. It didn't seem to matter for we stopped as well as though we had the oil.

The Great Ginsberg, a ventriloquist, was toppin' the field and he sure ruined the show for half a week. He had a lot of Scotch that he had brought over 'he border in the heads of his dummies and he was dinkin' it out like a politician during campaign time.

Everybody got plastered and walked out on everybody else act trying to clean to the mob in the wings. They ruined us a couple of times sendin' out stage hands with women's hats on to kid Cuthbert and Algy. Two hooders that followed us was the worst offenders, but Cuthie certainly paid them off in rubies before it was over. Turned night these birds are dain their "Puddin' Thru the Park" hokum when Cuthie smokes behind the street drop and raises it about an inch from the stage. Then he gets a long whip that a high school act uses, and standin' well back he just flicks the lash across the ankles of the shufflers. They were curain and threatenin' murder but had to go through their humpy dummy routine, with the audience thinkin' they were arguin' with one another. It was a whale.

They moved us down to "next to nothing" after Monday night and we went over like Man O War for the rest of the time. I asked the manager what was the report on us and he said he didn't use such language since Billy Sunday left. However I know he was kiddin' for each act on the bill was friendly with us which is the first part on how your doin'. If you don't hold they hardly talk to you.

I thought we had seen the last of them gibsonys with the lamps in their hats, but their main them here for a different purpose. Every other guy you meet is bootleggin' and they carry the booze in the lamps. It would be a great country for a yes man. Every time he nodded his head you could grab yourself a shot of the old shoke.

This act of ours is gettin' better all the time and who knows if we keep on puttin' it over we may be fusturin' the bill at the Steinway some of these days. The way we're goin' now I'm thinkin' seriously of sendin' for the rest of the family to come out with us and take bows.

A guy offered us twenty weeks on the back yard circuit last week but we turned it down for Algy said the open air would injure our pipes. You know I was also in pictures once and I claim to be the only deaf and dumb hamba in the world to play a bull without a cigar in my pan.

Well old timer they all cleaned up on Cleveland out here for you know the Covalevskis come from around this part of the country. Harry used to pitch for Shamokin in a doughnut league out here when Lave Cross had the club. He got \$50 a month and they paid him off in one dollar bills. Before that he was an advance man for a music team in the mines and developed his art, coax in the Hurst Brothers to keep going in one direction.

Give my best regards to the mob and hold everything.

Your old side kick,

Con.

A golf match for \$100 side bet was played at San Francisco on the Lincoln Golf Links by Anglio De-Michele and Mel Berna. Berna was the victor, making nine holes in 49 against his opponent's 53.

Chas. Irwin, the golfer-mono-logist, arrived in this country last week after spending several weeks in England playing the balls. Mr. Irwin went straight to a golf course from the boat and shot the course in 55. His recent match with Boyce Combe hasn't discouraged him in the least and he is ready for any of the theatrical golfers.

Pat McDonald, Olympiad shot-put champ and traffic cop extraordinary at Broadway and 43rd street, has retained O'Brien, Malevinsky & Driscoll to bring action against the United Retail Candy Stores to recover \$10,000 damages for the unauthorized use of his photograph in connection with an advertisement inserted in a New York daily in conjunction with the defendant's candy product. McDonald avers this has caused the public to question his amateur standing as an athlete.

Columbus Day was a great sports festival around New York and the East generally. While the world series, the baseball classic, was decided in Cleveland, the Indians beating Brooklyn three four straight, and the turf classic which brought the marvelous "Man o' War" and "My Barton" together at Windsor, Canada, where the former was with 16 lengths to spare in track record time, New York staged the much talked of premiere of Georges Carpentier who knocked out Battling Levinsky. The events out of town were followed closely, and the Times Square score board for the crucial game in Cleveland drawing over 50,000 persons who massed in the streets. The Carpentier-Levinsky go was held in Jersey City, but Manhattan's sport lovers journeyed there on mass.

The International Sporting Club held the promised battle between Carpentier and Levinsky at the Jersey City ball park Tuesday night. At the ringside the betting was two to one Carpentier would knock out Levinsky. He accomplished it in less than four rounds after sending the Battler down twice in the second round. The odds on the K. O. might be considered exceptional, but the fact that Dan Morgan, Levinsky's manager was not only ready to bet his man would stay the full distance (12 rounds) but would outpoint the French champion leaves no suspicion about the mill being on the up and up.

"Bunk" is the word that expresses the going of the Battler. The men were in a neutral corner, Levinsky with his back to the ropes attempting to fend off a fusillade of blows. The finishing wallop was an inside uppercut, Carpentier's pet blow. Georges displayed that movement in the first two rounds and had he landed with it then the bout might have ended sooner. His most deadly work was done with the "one-two" punch, landing with the right hand on the Battler's jaw. That is the punch Willie Lewis taught Georges several years ago and is credited with having lifted the Frenchman to the European championship.

In the opening round the Frenchman displayed all the speed credited to him. He was able to get in the "one-two" wallop several times. Levinsky, always noted for being able to "smother" an opponent's punches, could do nothing offensively. That Carpentier could land so easily on the Battler's jaw meant that the latter had lost his cunning or that Georges is remarkably fast.

In the second round the "one-two" sent Levinsky to a sitting posture on the ropes, taking the full count, and not long afterward he fell heavily on his side from another heavy wallop. But he weathered the round and in the third was jabbing at the Frenchman and keeping him away. There was some hope that he would be able to stave off the freight, but that delusion was quickly dispelled in the fourth. Carpentier went after his man from the bell and there was no denying

him. The Battler withered to the canvas, his back against the ropes. Futilely he attempted to pull himself up and the count of 10 found him "out," his left hand reaching upward and clutching the top rope.

For his part in the little more than 10 minutes of fighting Carpentier received \$35,000. Morgan elected to take 20 per cent. of the gate for Levinsky. A great crowd was in, though there wasn't capacity in the higher priced seats, the scale being from \$5 to \$50. Levinsky was acknowledged to be the world's light heavyweight champion, which title goes to Carpentier. Now that the fans have seen him in action there will be little satisfaction as to his best merit until he is matched with Jack Dempsey.

In the semi-final Kid (Ted) Lewis, the English scrapper, met the French welterweight champ, Marcel Thomas. Lewis went after Thomas from the bell as if he was bent on finishing the bout before the six scheduled rounds. Thomas, however, showed something and in the last two rounds planted several healthy wallops on his opponent. The bout, however, was won by Lewis.

Danny Sullivan, the actor-referee, was the first outsider to receive a license from the New York State Boxing Commission. Sullivan has been officiating at bouts at the New Jersey clubs and received his appointment in time to referee the Donny Frush-Artle O'Leary set-to at the Garden Oct. 8. He was also the first non-resident official to handle a decision bout in New York State under the new law.

The ticket speculating thing in Cleveland may spoil Hubs Marquard's chance for an engagement in vaudeville, also Mamam, the other Brooklyn pitcher. Both have been previously on the stage, Marquard starting in when marrying Bloniam Reoley. Mamam had some repulse around Pittsburgh for (Continued on page 39)

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IRISH AND DUTCH DIALECTS GO IN FAVOR OF HEBREW COMEDIAN

Burlesque Officials Say Marked Apathy Greeted Hibernian Travesties—Attribute This to Sinn Fein Conditions—Other Due to War.

Burlesque officials have come to the conclusion that fashion in dialects change as in dress. This season marked apathy has greeted the Irish comedians on both wheels.

The consensus of opinion among the Columbia building diagnosticians seems to be the members of the audience of Irish extraction no longer are any humor in a burlesque of the Irish character. This mental attitude is attributed to Ireland's present troubled internal conditions, and has been particularly noticeable since the termination of the war.

The "Dutch" comedian also has become almost as scarce as the buffalo. Most of the exponents of the garbled gutturals switched dialects during the international conflict and have retained the new medium of speech.

The Hebrew comedian remains as big a favorite as ever, and comics of this type outnumber any other in the burlesque field.

CLEAN SHOWS PAY

Mark Proves It to Disgruntled Spice House.

I. H. Herk, president of the American Burlesque Association, has received a letter from a fan which he considers unique. The letter is a protest and was inspired by a story in Variety to the effect that the American president was to appoint a secret committee to censor all wheel shows.

The writer protests violently against the elimination of "blue" material and business from burlesque, claiming that the patrons expect that type of entertainment and will not patronize clean shows.

In reply Mr. Herk quoted a few figures proving conclusively that burlesque is in a more prosperous condition now than ever before and giving as one of the principal reasons the ever increasing patronage of women.

SAM LEWIS LEAVING.

Final Week With "Girls From Happyland."

This week at the Columbia, New York, is the final one for Sam Lewis as the featured player of Hurtig & Seamen's "Girls From Happyland." He will be replaced with Lew Hilton.

Lewis was formerly of Lewis and Dady, a team that had been featured in burlesque for several seasons. The current season was Lewis' first lone attempt as a comedian in a featured position.

Until a couple of weeks ago Hilton was featured with "Girls of the U. S. A." He has been out of the show for two weeks owing to illness. Both shows are controlled by Hurtig & Seamen.

DIXON CLOSES "ABIE"

Will Musicalize Cartoon Subject for Another Tour.

"Abie the Agent" closed down last week by order of Henry P. Dixon who had acted as engineer. The piece was written around Herchfeld's cartoon, but was not made into a cartoon play. Instead it was said "Abie" had been dramatized and therein was the trouble.

The piece will now be musicalized and sent out again. Its trip to date stands its promoters around \$20,000. "Abie" had been touring the legit combination houses.

OLD STUFF IN ST. LOUIS.

St. Louis, Oct. 13. Recently a copy cabby for a burlesque house had one of the sou-brettes get up early on a chilly morning and dip her supple limbs in the lagoon in the Sunken Gardens downtown. It got about a hundred words in the different rags. He didn't know that the pool had been used for that purpose twice a year since the media show days. He was arrested, of course, which is an old story.

ARE AMERICAN SHOWS HOOKED UP TOO HIGH?

Possible Reason for Complaining About Eastern Business.

Complaints from American Wheel producers saying they are encountering difficulty in showing a profitable return in many of the Eastern theatres on the circuit brought forth the comment this week from an experienced burlesque director that, perhaps the American shows are hooked up too high for profit around here.

"The trouble with the American shows," said the director, "is that they went in too heavy, some over their heads. Unless they do top business all the time they complain. I heard of one show that did a gross of \$4,700, and showed a profit on the week of \$25.

"The American shows in the West seem to be all right. No kick against business has been coming in from them."

REEVES SHOW GOES ON.

Joe E. Cooper's Revamped Attraction Starts at Albany.

Albany, N. Y., Oct. 13. The revamped "Al Reeves' Beauty Show," without Al Reeves, will start at the Empire Friday. James E. Cooper, who has taken over the show, as reported in Variety last week, under a split percentage arrangement with Reeves, brought Billy K. Webb and Dan Dady here Monday. Work was commenced at once upon the new performance.

This will mark Reeves' passing as a burlesque performer. He has been in that field for 29 years, has amassed a fortune, and is known all over the burlesque circuits as "Your Pal Al," who always said, "Give me credit, boys."

Harry "Heinie" Cooper, who is to replace Al Sheehan as principal comedian, is also here. Matt Kennedy will be added and several production changes made.

The Reeves show was adversely reported when it started the tour, but Reeves blamed that upon Sheehan's illness. However, the Reeves show performance as given at the Empire Monday was below the Columbia Circuit's standard in every respect.

WRESTLERS DRAW.

Extra Attraction at Haymarket Sets Record.

Chicago, Oct. 13. The "All Jass Revue" at the Haymarket played to \$2,400 last Friday night, setting an evening's record for an extra attraction at that house.

The extra attraction was a wrestling match between Demetral and Gerdin. Prices were sent up to \$1.50 with half the stage crowded at \$2 a seat, while hundreds were turned away.

The wrestlers' terms are 50-50 over \$600. They always draw, but have never before touched the Friday night's gross.

CLAMAGE & IRONS IN N. Y.

Chicagoans Also Going Into Vaudeville Productions.

Chicago, Oct. 13.

Irons & Clamage have announced the opening of a New York office to engage people for their various burlesque productions, besides going into the vaudeville production field.

This will give this coming firm three offices—Chicago, New York and Detroit.

Warren B. Irons will make his permanent home in New York. Arthur Clamage taking care of the Detroit and Chicago offices.

LOOKING FOR UPTOWN SITE.

The week open on the American Circuit caused by the withdrawal of the Mount Morris theatre has not been filled. American Wheel officials are looking at the University Heights section of New York with a view of building there. At present that section has drawn two new bouys in Moss' Coliseum, at 151st street, and B. F. Kelly's Fordham, on Fordham road and Valentine avenue. No site has been secured, and as yet the project is in the formative stage.

Miner's in the East Bronx has been doing business since the erection of the house, and this is said to have influenced the burlesque men toward the Heights.

BURLESQUE REVIEWS

CUTE CUTIES.

Neither do fine feathers make good burlesque shows, as proved at the Olympia this week, where the Herk, Kelly & Damsel organization furnishes the bill. The American Wheel has not seen so elaborately mounted a show this season, nor has a woman principal displayed so lavish and sumptuous a wardrobe as Frances Farr. In like manner the chorus is supplied with change after change of frocks. There must be no fewer than 30 different dresses for the choristers to get into and out of between 5.30 and 10.30.

And even then it is not a good entertainment. About one out of four of the Monday night audience expressed that opinion by going away from there along about the middle of the last chapter. The numbers are capital in many respects, particularly those led by Miss Farr, who is pretty nearly the whole show. The principal comedians, Harry Seymour and Manny Besser, try very hard and work fast. There are three excellent men's voices in the outfit and it has other qualities that ought to make for an enjoyable burlesque entertainment, but it doesn't get across. Certainly it didn't do much on 14th street.

The show is "spotty." A few of Besser and Seymour's hits landed. (Continued on Page 41)

CAMP DIX 3 DAYS FOR AMERICAN SHOWS

Levine to Move Theatre Outside Camp Limits.

A deal is on between R. A. Levine and the American Burlesque Association whereby the American shows are scheduled to play Levine's theatre in Wrightstown, N. J., for three days. If the deal goes through the American shows will be routed from Newark to Wrightstown, where they will play the first half of the week. Thursday the shows will play Reading and Friday and Saturday will fill in for two days at Trenton. Wrightstown is just outside of Camp Dix. The camp is a permanent one.

Whether Camp Dix holds enough soldiers regularly to make Wrightstown a profitable three-day stand is a question the American wheel officials are now investigating. Wrightstown was on the American route during the war. The house was burned down some time ago.

Levine plans to move the theatre that was in the camp to a point outside the camp limits. This can be done easily as the camp structure is close by the camp limits, built of wood and light enough to be moved without difficulty.

CHORUS GIRL PROMOTED.

The "Hurley Hurley" show on the American Wheel has as its submer Glen Walsh, formerly a chorus girl with the same show.

Miss Walsh attracted universal attention along the American route for her work in the line and the promotion came as a reward. She replaced Belle White.

NEW JIMMIE RODGES' PIECE

Harry Walker has staged a new eight-people vaudeville turn, "Pierrot's Wedding Night," featuring Marie Whitley and Vestor Velita.

Mr. Walker is also engaged in a new repertoire show for Jimmie Rodgers, which will play weekly changes of programs in the east. He will also stage the production.

BEATTY COMING EAST.

E. Thomas Beatty, operating shows on the American wheel and lease of the Englewood, Chicago, will move his headquarters from Chicago to New York within a few weeks.

BURLESQUE CHANGES.

Ernest Fisher replacing Fernie Somers with "Bertonians." Glenn Walsh replacing Belle White in "Hurly Hurly Girls." Jim McCaskey for "Don Tons." Harry Preston, Pat White show. Frank and Grace Demont, "Cabaret Girls."

Dave Reed replacing Tom Smith in "Twinkle Tons." Weston and Elaine replacing Sheen and Carroll in "Twinkle Tons."

BURLESQUE ENGAGEMENTS

Arthur Pearson has engaged Emily Earle for "The Pender Puff Review," in which she is to be featured.

GIRLS FROM HAPPYLAND.

John Jacobs always is creditable. Sam Lewis the Jewish, his assistant, Harry Koler the Chicago, owner of show, Jimmie Jones from Vienna, a matrimonial agent.

Angelo Clay, a French aristocrat. Thomas McKenna, a Brazilian lawyer. Roy Lester, Teddy Toddington. Virgie Lawrence, Mrs. Jacobs. Dolly Maden, Mrs. Lester. Tony Hilton, Mrs. Lester. Clara Hendrix.

The Hurtig & Seamen attraction at the Columbia this week gets a bad break following "Twinkle Tons" and "Peek-a-Boo" into the New York home of the Columbia Circuit. The first two attractions are the last word in modernity of production in the burlesque, and no greater contrast could be seen than the "Girls from Happyland," with most of the book intact from the old "Bovary Burlesque" of Ben Jansen's days.

Sam Lewis is the featured comic, with Harry Koler assisting, both doing Hebrew hard and work fast. There are three excellent men's voices in the outfit and it has other qualities that ought to make for an enjoyable burlesque entertainment, but it doesn't get across. Certainly it didn't do much on 14th street.

Koler is an experienced burlesque comedian of many seasons.

The book is in two acts of three full-stage acts, all of them getting past the acceptable class. The business and bits are all veterans of former Hurtig & Seamen shows and despite their antique ancestry get big comedy results.

There is no fault to be found with the cast, which is as strong as any on the wheel as far as principals are concerned. The chorus is a horde's neck from another stable. The 18 girls were very spotty as to appearance. The back lines gummed up several numbers, due to the nervousness of either the girls or the number.

Act I contains the same story that the Howery used years ago. A widow needs a husband and child to qualify for a \$100,000 inheritance from an uncle, who thinks she possesses both. Lewis is elected husband and Tony Hilton, one of the ingenues, the child. Koler does the brother.

The first number to pull an encore was a quartet composed of Lewis, Koler, Vivian Lawrence and Clara Hendrix. The four sang "Barcarole," and the comics put the numbers over with a bit of comedy eccentric stage work.

Another first act specialist to get over was Tony Hilton, singing "My Daddy Walked Out" in a Tuckish manner.

The second full-stage act was an interior "Artist's Studio," with two of the girls posing as masterpieces. Lewis and Koler did the "gladiators" in tight, following the girls, with the artist trying to sell them to a rich collector. This is one of burlesque's oldest bits, but pulled laughs nevertheless.

The second act, "The Wonder Springs," has borrowed liberally from a former standard vaudeville act, "The Springs of Youth." The set represents a health resort, with hotel in the background. Lewis and Koler are mistaken for a couple of titled foreigners. The waters from the different springs affect people differently. One is the kissing spring, the loving spring, the fighting spring, etc. Lewis and the sou-brette have a funny table bit, with the girl drinking the different waters and alternately vamping and fending the comedian, to wind up with a swirl of the turbulent aqua and the usual face slapping.

Johnnie Jena does a legitimate Irishman throughout and does it well, proving an excellent background for the comic antics of the two principal funmakers.

Jimmie Rodgers is a smooth-working straight with plenty of personality and an easy delivery. Commers looked well in his several changes, handled all his situations cleverly, and lent strength to the production from all angles.

Thomas McKenna did some excellent character work as a name copier and an artist and a French sculptor. He also topped the show cold with a ballad, "That Irish Mother of Mine," in the second act. He showed a fine baritone voice and a fine knowledge of dramatic values in delivering the song, getting liberal applause.

Roy Lester handled several minor roles. The costuming of the choristers was not up to wheel standards, none of the short skirt or tight approaching the class standards established by the former wheel shows seen at this house.

Of the women Tony Hilton, a slender, buck-haired ingenue, had the voice and appearance of the production despite the heavy numbers all being handed to Dolly Maden, a voluptuous blonde prima, who showed numerous slit skirt with thighs beneath costumes.

Klara Hendrix is the sou-brette, running to the plump class. She is a vicious worker with limited vocal ability, but looking well in fights and qualifying as a good dancer in an eccentric routine. A rolling split was her best effort.

Vivian Lawrence, another sou-prima, handled several numbers well. (Continued on Page 41)

BOWERY STOCK CLOSES; P. F. SHEA OUT \$18,000

Manager Abandons Scheme For 4-House Circuit.

The old Miner's Bowery theatre is dark this week, the P. F. Shea stock burlesque organization having closed Saturday. The house will be vacant for a couple of weeks, and then a picture policy will be tried.

Shea is said to have dropped \$18,000 in the stock venture, including the cost of making alterations in the theatre when it passed to his possession under a five-year lease May 1 last.

With the abandoning of the Bowery theatre proposition, Shea gives up his project to operate a four-town circuit of interchangeable stock companies playing burlesque. It was his plan to start the companies at the Bowery and carry them to the Colonial, Providence and Worcester, Worcester, Mass., a week each and a third split week in the Park, Bridgeport and Holyoke, Holyoke.

The whole prospect hinged upon the success of the organization at the Bowery.

WATSON LOSES CHANCE.

Could Have Been "Saved" at Kansas City.

Kansas City, Oct. 13.

Joseph K. Watson, one of the stars in "Girls de Looks" at the Gayety last week, is a golf fan and never misses an opportunity for a chance at his favorite game. This week, through the courtesy of Manager Fred Waldmann, Mr. Watson spent most of his spare moments at the Meadowbrook Club. The first morning he went to the links he was accompanied by Momi Kalama, of Kalama and Kao, members of the company. Shortly after the game was started Watson drove his ball into a small lake. In an attempt to recover it he secured a boat and started out, but in some manner the boat was overturned and the comedian was in the water.

His fair companion saw him struggling in the lake, and cried "Can you swim?" and Watson without thinking of the opportunity of being rescued by the girl, who as her name implies, is perfectly at home in the water, shouted "Yes," and his chance was gone. He was soon out and rushed to the club house, where he took a shower and waited while a hurry call was sent to the theatre for dry clothes. He appeared as usual of the afternoon performance none the worse for the dip but sure at himself at overlooking a real opportunity to be saved.

"ELI ELI" BY REQUEST

Gerard Asks "Follies of the Day" Audience If They Want It.

Barney Gerard is heading a "request card" preceding performance of "Follies of the Day." The card contains the announcement "Eli Eli" will be sung if desired, the patron asking for the song leaving the card at the door during intermission.

The "request idea" has brought a flood of responses at each performance, since initiated three weeks ago. "Eli Eli" is a Hebrew hymn, first brought into prominence in vaudeville by Belle Baker.

COLUMBIA'S RECORD GOES UP.

The box office record at the Columbia, New York for all time was taken last week by the Jean Bodini "Peek-a-Boo."

The house scale allowed the Bodini attraction to top all former records at the Columbia, whether compiled in an ordinary week (as was "Peek-a-Boo") or on a holiday or New Year's week.

Edge Case: $\log_2(1) = 0$ (base case)

AUTHORS AND MANAGERS AGREE ON STANDARD CONTRACT FORM

Draft Approved in Main Although Some Details May Be Revised Before Formally in Force—Authors Decline Invitation to Join A. E. A.

At a meeting held Tuesday afternoon between committees representing the Authors' League of America and the Producing Managers' Association a draft of a standard managers-playwrights agreement was considered. Indications are that the new standard form will be adopted after a few changes are made. Both organizations expressed themselves as satisfied with the new arrangement, and there is little doubt but that the final form will be drawn up and placed in use by all members of the P. M. A. within a few days. Channing Pollock, James Forbes and Owen Davis represented the authors, while W. A. Brady, Arthur Hopkins and A. H. Woods formed the Managers' Committee.

This joint meeting followed a special meeting called last week by the Authors' League, the leading feature of which was an address by John Murnan, president of the Actors' Equity Association. Murnan sought to point out advantages which the playwrights would gain if they merged or affiliated with the A. E. A. along with the Society of American Dramatists and Composers, and he invited them to join. The authors, however, reject the suggestion emphatically. A vote on the matter resulted in the authors deciding to retain identity as an organization. The suggestion to become unionized was said to have met unanimous disfavor.

The new standard managers-playwrights contract defines the rights of authors and producers, and takes the place of a score of varied forms used in the past. The picture and stock rights of authors are clearly set forth, though some of the provisions which govern the measure of participation have not yet been fully agreed on.

Confirms Agreement.

Sam H. Harris, president of the P. M. A., confirmed the general agreement, stating that the new contract was regarded as an equitable arrangement. Though he refused to discuss the various provisions until the contract had been formally accepted by both organizations, it is reported that a specific number of performances has been set tentatively as marking the period when the author and manager share in the stock and picture rights.

It is reported that where a show does not play more than three weeks the stock rights are to revert to the playwright, and that 10 per cent. of the gross, either in New York or Chicago or on the road, will mark the time when picture rights are to be shared. The new standard form will apply to members of the Authors' Association, and for new authors not members, either the standard form or an individual form may be used.

The matter of royalties is not limited, that being a matter entirely to be arranged between the individual producer and author. The latter, therefore, retains in every way his right to bargain with the manager for the percentage of royalty to be paid together with such advance payments as may be decided on. The standard contract as between manager and playwright has been in the making for a year, and the anxious meeting, which points to early adoption of the form, has produced general satisfaction.

Equity Coasting.

Comment was passed through the attempt of the A. E. A. to co-opt the authors into that union. It was pointed out that if such an arrangement had attached, an author would be able to demand from the producer that none but members of the A. E. A. be engaged to play in his piece. But further consideration of that angle showed that the manager could not be forced to produce a play under such conditions and might be prejudiced against the play of such an author. That new writers are constantly entering the field would in itself militate against any plan that may have been behind the A. E. A. invitation.

The belief that the producing field is already bowed up too much by rules was reflected in the authors' rejection of the invitation. General

'HITCHY-KOO' PROMISES BIG FASHION SPLASH

**Clothes Cost Half of \$200,000
Total Production Cost.**

The new Blingman, Dillingham and Ziegfeld production, "Hitchy-Koo," due for a New York premiere at the New Amsterdam next week, comes in with advance reports that the cost of the production is nearly \$200,000. Of that the costumes are reported to have entailed an outlay of \$100,000 or more.

Included in the costume cost, considered enormous for a revue, is the fee paid Mme. Hasini, the Parisian designer, who was engaged by Charles Dillingham under an arrangement which pays her \$25,000.

Mme. Hasini produced revues for several years at the Batoulan, a house in the outlying section of Paris, and was successful with the shows through her knowledge of how to dress women for the stage. Her designs are noted for their daring and good taste. She was the wife of Ed. Hasini, formerly theatrical agent in Paris and now managing a house in Lyons, France. Mme. Hasini is said to have been re-engaged by Mr. Dillingham for next season.

"Hitchy" has Charles Withers billed equally with Raymond Hitchcock, June Henderson and P. H. Huntley.

SONGSMITHS SUE ZIEGFELD

Ask for Royalties on Songs Not Used in "Follies"

Joe McCarthy and Harry Tierney, through O'Brien, Marinsky & Lyndall, last week brought suit in the New York Supreme Court against Florenz Ziegfeld, Jr., to recover \$4,500, alleging breach of an oral contract. Ziegfeld put in a notice of appearance and his attorney, Walter Hirsch, was served with the complaint which sets forth that the "Follies" impresario engaged the plaintiff songwriters to supply him half a dozen numbers for that particular show.

McCarthy and Tierney allege they were to receive \$100 weekly royalty for these but that most of the songs were not used and no royalty was forthcoming. The \$1200 suit for has since accrued, they allege.

"STEPPING STONES" OUT.

Patricia Collinge Comes to Miller Instead.

Washington, Oct. 13. "Stepping Stones," the new Henry Miller production of Louis K. Anspacher's play, will be withdrawn after this week instead of being sent into the Miller theatre, New York. It is reported that while the management thinks the play to be a good piece of property it has been rejected. The show will go out later in the season.

The Miller will be dark for two weeks, according to the present plan and will then offer "Just Suppertime" with Patricia Collinge. The play was tried out some time ago.

Disaffection among some A. E. A. members is reported because of these rules, following the wholehearted support on the road. It is known, too, that staunch organization members have recently expressed themselves against the closed shop idea.

Another angle of the situation to the authors was touched on this week when a player well acquainted with the operation of the "Don't Ask" said that organization would have welcomed the authors because the Four A's, which is the parent body, would have been paid annually a per capita tax which they split with the American Federation of Labor.

WEDDING BELLS COST MRS. COUTHOU \$20,000

Queen of Chicago Specs. Drops Roll on Show at Cort.

Chicago, Oct. 13. About \$20,000 will cover the speculative loss of Mrs. Florence Couthou in the tickets for "Wedding Bells" at the Cort, according to accounts.

Mrs. Couthou, known as the queen of the local scalpers, bought 200 tickets nightly for 10 weeks. The Cort has refused to accept returns from her.

The "Bells" engagement stops Sunday. An understudy is in the Margaret Lawrence role. Miss Lawrence suddenly had to leave for New York, owing to the illness of her child. Her husband is Owen Munn, editor of the Scientific American.

The reason for "Bells" returning to New York instead of continuing on the road is that both Wallace Eddinger and Miss Lawrence refused to tour. This adds another success to those closed after a brief road trip.

CHICAGO OPERA'S OFFER OF \$100,000 REFUSED

Wanted Capitol for Ten-Week New York Season.

That the Capitol Theatre passed up an offer which would net it \$100,000 profit on a ten weeks' rental to the Chicago Opera Association, was established concurrently with the outlook for the forthcoming opera season's business.

The Capitol's officials when apprised of the rental fee the Chicago Opera was willing to pay to come there for their annual metropolitan visit in January, were hesitant at the start but finally declared the deal unworkable in view of their desire not to change the policy of the house.

The offer was made when there was some debate whether the Chicago could come into the Manhattan or have to revert to the Lexington. The Capitol looked good to the guarantors of the Chicago Opera through its capacity, 5,000, and easy access to the traffic.

CAPACITY FOR 'APHRODITE'

Huge Production Moved From Chicago to Cleveland Without Hitch.

Cleveland, Oct. 2. "Aphrodite" was moved from Chicago to Cleveland between Saturday night and Monday morning and everything was in complete readiness for Monday's matinee.

The spectacle opened at Keith's to capacity, and with the exception of a few very slight waits, the production ran along in splendid shape.

The work of Dorothy Dalton as Cleopatra Demetris, stood out prominently above everything else, while excellent support was given by Hazel Allen as the petted and jealous Queen Berenice and Maude Odell as Berenice.

SEO. COHAN'S RECEPTION.

Producer-Actor Holds Up Performance at Hudson.

On the first entrance of George M. Cohan at the Hudson Tuesday evening during the premiere of "The Roubiduck in the World," the reception for Cohan, who was playing a role in the piece, extended over many minutes.

In a speech during the evening Mr. Cohan said he felt like a boy again taking a curtain in some one else's show, referring to the part having been taken over by him from Alvin Karpis.

WALTER'S TITLE CHANGED.

"Toy Girl" Too Much Like Musical Comedy.

The title of Eugene Walter's play has been changed from "The Toy Girl" to "The Accusers." The reason is the former name left the impression of it being a musical show, when the piece is said to be intensely dramatic.

Richard Bartlett will head the male cast playing opposite Willette Kersey. Dorothy "Toy" also has been signed.

EVELYN NESBIT QUILTS SHOW BECAUSE OF PRESS PANNINGS

Bows Out of Walter Hast's "Open Book" at Syracuse—Heroine of Thaw Case Delivers Inflammatory Valedictory in Wisting Office.

BARRYMORE'S SEASON NOT AT THE PLYMOUTH

**Choice of Other Houses—
"Jest" First in Repertoire.**

John Barrymore will open in a season of repertoire, beginning early in November, but not at the Plymouth. According to Sam Harris, it is his understanding with Arthur Hopkins that "Little Old New York" will remain as long as business justifies.

Just what house Barrymore will occupy is not yet set and it is not unlikely that a theatre with a larger capacity than the Plymouth will be that manager's objective.

The time set is early next month and the plans so far call for "The Jest" as the opening attraction, followed by "Redemption," and then "Richard III." The shows will alternate during the week, and in a sense it will mark the advent in the re-establishment of a permanent repertoire company on Broadway.

It is quite possible that what new plays Barrymore intends lending his name to will be rehearsed and staged in the same season.

REFUSE \$1,000 A SHOW.

Bar Against Fulton Standees at Producer's Request.

The idea of throwing away \$1,000 a week that might be taken at the boxoffice in the interest of giving a better performance is a most unusual phase of the agreement existing between Brock Pemberton, manager and producer of "Enter Madame," and the management of the Fulton theatre which turns standees from the house.

"Enter Madame" has been at the Garrick and playing to capacity, around \$9,000 weekly. The move to the Fulton was negotiated, and at that time Pemberton asked that standees be eliminated from the theatre, although it was pointed out to him that this would cut the gross \$120 a performance.

Last week, the first that the show moved up town, the business at the Fulton brought the gross to \$4,000 above what it was at the house further downtown. Increased capacity is the answer.

The Fulton for the first time in several seasons has secured a solid hit, that coming when Brock Pemberton switched his "Enter Madame" into the house from the Garrick last week. The box office statements last week held a succession of records in the column providing for "deadwood," the house going down at every performance for a total gross of \$15,222. The record is made more secure as the Fulton is one of the few houses with a gallery offering dramatic attractions.

The business at the Fulton has not been approached by any other non-musical attraction ever offered there, and few musical shows have come near the mark. Prior to the arrival of "Enter Madame" H. E. Harris' "Twin Beds" was regarded as the star attraction, but it is now said that the farce was more of a "newspaper hit" than an actual money maker. Its high week ran around \$1,000 at \$2 top.

DELYSIA IN "AFGAR."

Opening in Hartford for Full Week Then New York.

The American premiere of Delysia in "Afgar" is to take place in Hartford, Conn., Nov. 1, the attraction to play the full week at Faxon's theatre there. The following week the piece is scheduled for a New York opening, the theatre not being selected as yet.

Somerset & Gert are going to undertake to curio the Hartford opening, especially as the attraction is in the town for the full week, and Charles E. Korman has been retained by them as a special representative in advance of the show.

Syracuse, Oct. 13. Walter Hast's "The Open Book" went on at the Wisting Monday night without Evelyn Nesbit. Three weeks of killing frost for the show and unsympathetic newspaper comments about its star, were more than she could stand.

The former Mrs. Harry Thaw was concerned in a scene in the lobby of the Onondaga Sunday and another in the Wisting Monday during which the heroine of the play used inflammatory language before she departed for New York with her trunk.

Both Varden went into the part for the week. She has been Miss Nesbit's understudy. The Wisting management offered to refund admissions to anyone who had come to the Monday night performance especially to see Miss Nesbit. Miss Varden will continue with the show for four weeks. Then the piece will be withdrawn temporarily and be rewritten for another try.

The scene in the Onondaga lobby came Sunday night after the Birmingham press notices were received and read. Miss Nesbit blamed everybody connected with the company for the wreckage she had been receiving ever since the show started out.

"The Open Book" had its premiere three weeks ago at the Shubert-Garrick theatre in Washington, D. C. Walter Hast, director, conceived the idea that a woman with Miss Nesbit's past and with the amount of advertising she had had would be a drawing card. It was only a minor part Harry Thaw's ex-wife had. The week in Washington was theatrically frigid.

Harrisburg, where the company played a week ago, was no coal. At Wicksburg the daymen openly opposed Miss Nesbit's appearance. Then followed two days at Binghamton Thursday and Friday with a Saturday night show at Ithaca.

All along the line Miss Nesbit had been reading the press notices. She motored over from Ithaca Sunday with a friend, then it happened the scene was laid in the lobby of the Onondaga and what the "star" of "The Open Book" didn't say hasn't been said. But that was merely a rehearsal she went to the Wisting Monday. The manager and assistant manager there assembled with the audience.

It had been intended to release Miss Nesbit from her contract at the end of this week, but she took her trunk and incidentally another, filled with costumes for her part and went to New York. Both Varden, who filled the part of the "Little Sister" is on speaking acquaintance with the other members of the cast, which helped some.

"The Daughter of Two Worlds" has been taken over by Morris Hove from Walter Hast. It has been temporarily revised to permit rewriting with George Scarborough called in to do the "shorter" - Scarborough also will be assisted in this by La Hay Booth, author of the novel and the play.

CINCINNATI RUMORS.

Visits of Shubert and Erlanger Start Gossip.

Cincinnati, Oct. 13. J. J. Shubert and A. L. Erlanger were here several days ago. Shubert came with Joseph Elmer and Ed. Bloom to look over plans and sets of the two Shubert houses to be built here. They left for Louisville to return here in two weeks hence.

Erlanger and H. C. Whitney, of Detroit, arrived here last Friday, a day later than Shubert and were mysterious. Erlanger made a survey of downtown district and especially sites of Shubert theatres and Capitol (film) theatre, at Beckett and Vine streets. Erlanger was on way to New York from French Lick. It is reported here that Erlanger may build theatre to match Shubert's.

CONDITIONS ON ROAD CAUSE BROADWAY THEATRE SHORTAGE

**Fifteen Attractions Marking Time Out of Town
Awaiting Chance to Come In—Current "Weak
Sisters" Can't Get Routes—40 Closings, Estimate.**

Broadway has arrived at the house shortage stage again. The frequency of closings on the road showed so plainly the booking congestion that the demand for New York theatres actually doubled. That condition was brought about within the last three weeks, and it was known this week that no less than 15 attractions were "marking time" in the east waiting for a chance to come to Broadway.

There are more than a few offerings on the route which are not getting the big money, the standards of last season, and these have not. That group of attractions is made up of shows moderately successful and those on "the edge," or close to their stop limits. Bookers have been unable to deliver routes for them, even where the managements have been willing to go out, and only those failed or have fallen under their guarantees have been withdrawn.

Estimates of the number of attractions which have been brought in from tour or have been ordered closed vary from 25 up to 40. It is likely that before Thanksgiving Day the latter number will more properly approximate the withdrawals. The Shubert booking office, with the greater number of attractions sent out, have been the busiest hit, with around 25 shows cancelled. The K. & E. has shown a few attractions called in to date, but half a dozen more will follow out within a month.

Reports from the bigger stands point to Boston being weaker than any point in the country. In other places the shows are being "picked," and those liked are getting plenty of business. Boston appears to want nothing over two or three attractions offered it this season. Closing of industrial plants and financial troubles may have whittled the box office. But showmen say that the booking jam is more a trouble than business. One of the big offices stated its box office reports for last week were as big as any normal week on the road in years—barring Boston.

Business in New York and on the Broadway Circuit is big for the majority of offerings. Columbus Day (Tuesday) was shown to have grown as a holiday and the trade in vaudeville theatres and a number of the favored legitimate theatres was exceptionally large. The legitimate houses held holiday matinees Tuesday afternoon, dispensing with usual mid-week afternoon show.

The number of musical successes on Broadway is unusual and figuring the new attractions they outnumber the new dramatic or comedy successes. "Broadway Brevities" was far from lauded when it opened at the Winter Garden, but last week it drew a gross of nearly \$11,000, not including the Sunday concert, and is claimed to be a record for new performances.

Prod Stone in "Tip Top" at the Globe landed on both feet and is easily the leader of the musical field. It drew \$24,000 for five days (opened Tuesday) and started this week off with a rush charging the holiday scale of \$4 on Monday and Tuesday nights. That with two \$3 matinees (Tuesday and Saturday) should bring the show close to \$30,000 for the week. So great is the demand for "Tip Top" that one or two agencies have bought gallery seats and they are getting \$2 for the front row.

"Mama" at the Century, accepted as the most gorgeous spectacle ever presented here, is drawing heavily. It went to around \$11,000 for its first week—great business at a \$3 scale. The house can play to around \$10,000 and the usual amount for the first night plus some lightness in the upper boxes accounted for the difference.

"The Greenback Village Kid" at the R. Fort, and "Tuck Me" at the Belasco, are going along to satisfy trade. The former got \$11,000 and the latter \$10,000 last week, both being \$1.50 top. "Hesperia," at the Casino, came within a few dollars of \$10,000 at \$1 top and will make its scale of \$1.50 next week. (Continued on page 24.)

"DON'T TELL" TAKEN BACK TO SCOTLAND

**Drops Below Low Tide Here
After Two Weeks.**

"Don't Tell," the Scotch comedy brought over by William Morris stopped at the Nora Hayes Saturday. It held on for a meager two weeks and it was evident from the premiere the attraction had no chance on Broadway.

The piece and company will be sent back to Scotland immediately. Mr. and Mrs. Graham Moffat who appeared in it, were interested with Mr. Morris in the American try. Mr. Morris set a certain figure that "Don't Tell" would have if it flopped and that figure was attained last week.

It was supposed that the play would be sent into Canada, if it failed here, but consideration of time in the Dominion was dropped. The piece made its first appearance on this side of the water in Toronto and another week or so of Canadian time was played before New York got a slant at it.

LILLIAN RUSSELL CALLS WOMEN'S LEAGUE DOWN

**Address Makes No Hit at St.
Louis Meeting.**

St. Louis, Oct. 13. Lillian Russell took the lid off a hornet's nest here today when she spoke before the Town Club, a woman's organization, in the interest of Senator Harding.

Everything had been going along clubbily until Miss Russell began to speak.

"I don't know whether you are Republicans, Democrats or whether you belong to that terrible menace to America, the League of Women Voters," she said in beginning her remarks.

Instantly her voice was smothered by the hiss of indignation which swept the women. They looked at each other and the topic of conversation for several strained seconds was "The very idea!"

Unknown to the actress, her audience was made up largely of women either members or closely allied with the league which she so thoroughly despised.

Miss Russell was unabashed. She went right on with:

"I'd rather see you all Democrats than members of the league." She appealed to them to take a partisan stand, saying she was born a Republican and so reared.

"Senator Harding said to me last night: 'God was not at the peace conference. And He's not in the league covenant,'" she concluded.

Her reception was polite, if not warm.

"DEBURAU," BIGGEST

**Scheduled to Succeed "One" at
Belfasco Dec. 23.**

"Deburau," the Macba Gentry drama first produced in Paris, and which will be David Belasco's next production, is to be the biggest play yet put on by that manager.

The piece has been adapted by Greenville Barker. It calls for 30 principals and with an exceptional number of extra people needed, there will be about 135 persons on the stage. There will be eight or nine acts.

Rehearsals for "Deburau" will start Nov. 1. The play is to join the Belasco line of commanding shows.

HANFDEN IN 4TH STREET.

Walter Hanfden will start his season of Shakespeare on Oct. 15, December under the Shuberts' direction. It is likely he will come into the 4th Street.

WOODS OUT TO REPEAT COUP WITH MANN SHOW

**Effort To Put "Unwritten
Chapter" Over Like "East
Is West."**

In history going to repeat itself with a Shipman play at the Actor Theatre? That question was much discussed along Broadway Tuesday, following the opening of the A. H. Woods' production, "The Unwritten Chapter" with Louis Mann as the star. The critics were almost unanimous in condemning the play, but the same occurred on the morning of December 26, 1919, following the opening of "East Is West" at the same theatre, and that also was written by Shipman. Despite the adverse criticisms the show remained at the house almost a year.

Broadway's opinion regarding the show is divided. Some say the play hasn't got a chance, others contend that the Jewish element of the foreigners in Greater New York is more than sufficient to make the piece a box office success. The Woods offer is making a determined effort to interest the Jewish population of the city, and in using the lower East Side papers in Yiddish and billing that section extensively.

There will undoubtedly be some biding in Yiddish for the attraction. This recalls that William A. Brady killed Louis Mann some years ago in that language for an attraction that was running at the Circle.

SHORTAGE OF WOMEN HALTS COHAN REVUE

**Producer Decides Not to Pro-
ceed With Contemplated
Production at This Time.**

The George M. Cohan Revue, proposed by the producer, has been called off for the present.

The reason reported is that Cohan found it no easy matter to secure the women principals he wanted. Several engagements had been made of male principals, among them Weber and Fields, and Sam Hearn.

No date has been set for the renewal of the Cohan revue preparations, according to report.

TWO SHOWS CLEAN-UP.

**Drawing Big at \$1.50 Top on Sub-
way Circuit.**

A. H. Woods' "The Sign on the Door," starring Marjorie Hameau, has started to great business on the subway circuit. Last week the show won a gross of \$13,500, at the Majestic, Brooklyn, establishing a new record for the house at the scale and for the regular eight performances. The attraction played 6 \$1.50 top.

The playing of the first three world series games in Brooklyn in no way affected adversely the draw.

"The Storm" continues its great business in the Broadway houses also. Last week it played to \$12,500 at the Bronx opera house, beating the house record by \$200. This week the attraction is playing a repeat date at the Montauk, Brooklyn, where it recently opened the season with a two-week stay. The Bronx has also asked for a return date.

Senator Harding said to me last night: "God was not at the peace conference. And He's not in the league covenant," she concluded. Her reception was polite, if not warm.

BERNARD QUITTING SHOW.

**Leaving at End of Boston Run—
Does Not Like "Road."**

Boston, Oct. 13. When "An Evening With" ends its Boston run that starts next Monday, Sam Bernard will describe the concluding tour he is having with Irene Ford in the piece.

Mr. Bernard does not like road travel and says so. He prefers New York.

**Mr. One-Night Stand
Manager:
Read "County Fair"
ad in Motion Picture
Section, this issue.**

ADVANCE SALE SAID TO SHOW PUBLIC IS TURNING TO OPERA

**Too Much Being Asked for Legit and Musical Com-
edy Shows, Metropolitan and Chicago Managers
Declare—Opera Sale Unprecedented.**

FROHMAN ADDRESSES FIDELITY SOCIAL

**Deplores Ill-Feeling Toward
Managers in Speech.**

The Actors' Fidelity League held its third monthly get-together social meeting at the Henry Miller theatre Sunday night.

Among the guests was Daniel Frohman, who, in response to requests for a speech commented on the fact that it was pleasing to him to meet the actors of the League in such a social way, as it brought back memories of the time when actors' and managers' relations in general were far more pleasant than today. Mr. Frohman continuing said in effect he regretted there were other organizations which seemed to feel they must pursue a policy antagonistic to the managers. While not mentioning the Actors' Equity Association, those present inferred that Mr. Frohman meant the A. E. A.

In addition to dancing, there was an entertainment program which included songs by Edna Fenderson and character numbers by May Green. Members of the Henry Miller orchestra supplied music.

PLAYHOUSE OPENING GALA.

**A. H. Woods Managing Director of
Chicago's Newest Legit.**

Chicago, Oct. 13. The Playhouse, which at stray times in the past served as a legitimate stand, but more recently has run pictures, opened Sunday with "Scrambled Wives." A. H. Woods is managing director and has 25 per cent. Lester Bryant is the house and J. J. Homanth manager, both participating in the profits.

The theatre seats around 500 and is on Michigan Boulevard, sharing a joint lobby with the Studio-Baker. The Klauter comedy show seems to real enthusiasm before a fashionable first night audience. Business was turnaway. The theatre can do \$12,000 weekly at the \$1.50 top, advertised as "A. H. Woods' Civilized Prices."

NINA WHITMORE'S DIVORCE

**Century Roof Girl Accused Eugene
Walter.**

Nina Whitmore has filed an action for divorce in the Supreme Court against Jack Weinstein. Miss Whitmore is well known in musical comedy circles. Her most recent engagement was on the Century Roof.

Several months ago Miss Whitmore was accorded considerable newspaper publicity, following a row with Eugene Walter, the playwright, in Los Angeles. Miss Whitmore, who had Walter arrested as a result of the row, accused the playwright of slapping her. Harry Sachs Hochheimer is Miss Whitmore's attorney in the divorce action.

CARLE RESUMES TOUR.

**Cancellation of "Some Colonel"
Route Recalled.**

The Richard Carle show, "Some Colonel," produced by George Nichols, resumed its road tour this week, opening at Allentown, Pa., Thursday. The piece was closed for about ten days, the illness of Carle being given as the reason.

The piece was announced with others which stopped either through bad luck or lack of booking competition. The Carle route was said to have been cancelled last week, but the cancellation was recalled.

KRELLBERG'S PIECE

Lawrence Krellberg will be in charge of rehearsals for A. E. A. Legit production of "Somebody's Musical Comedy," music by Al. Von Tilzer.

Advance subscriptions to the Metropolitan and Chicago opera seasons have reached an amount unprecedented in opera history here, even bearing in mind the advanced scale. Opera impresarios say the increased public interest is due to the high prices charged by legitimate and musical comedy managers for their shows.

These managers are asking between \$3.25 and \$4.40 per seat for their offerings, the opera men point out. These shows, they declare, do not approach what the opera gives at that scale. It is not even justly proportionate to best seat scale for the opera which runs from \$5.00 to \$17.50, they say.

They also say the difference in cost of production and the increased price asked by legit managers is not a fair one. They declare prices have been disproportionately boosted and that the public is turning to opera because there it gets its money's worth.

"DAWN OF IRELAND" PUSHED OUT AT LEX.

**Salaries Unpaid to Cast—
House Takes All Monies.**

"The Dawn of Ireland" finished its performance Saturday night at the Lexington and is not expected to appear again. The show had been over on the East Side for two weeks, sponsored by Billy Morrisey. When Monday came around, "The Dawn" people found the Lexington had placed a picture on exhibition there, so "The Dawn" people went to the Actors' Equity Association.

The show is said to have played to \$1,100 last week, on a rental basis. The basis was that the house take first money; to secure its rent. This amounted to \$2,000, according to the theatre, which included all other claims held by it against Morrisey. The other \$100 was divided among the stage hands. The week previously, when the arrangement was an even split between show and theatre, the show did just about enough to break.

The A. E. A. will have to settle the point of who may be responsible for the salaries due the actors in the piece. That reaches \$1,500. The company was headed by Larry Reilly. Morrisey says that Oct. 7 he assigned of one half interest in the show to John H. Hafferty, but did not receive the cash. Subsequently, according to Morrisey, Hafferty guaranteed under his personal signature all salaries that might be owing, placing his guarantee with the A. E. A. This happened, says Morrisey, while he was in Baltimore, looking after an act his wife played there last week, and that he remained in the southern city until after the Saturday night closing.

The consideration Hafferty was to have paid Morrisey for the one half interest reached \$1,500, just the amount, says Morrisey, if paid, that will pay off the "Dawn" players. The guarantee Hafferty gave, claims Morrisey, is an acknowledgment on his part that Hafferty accepted the partnership terms, and since the amount of the show's indebtedness balances the amount Hafferty is alleged to owe, Morrisey professes to leave the matter between Hafferty and the A. E. A. to adjust for the actors.

Morrisey says that when he first took hold of the piece it looked natural, but afterwards it looked like propaganda for the Sinn Féin, and the Sinn Féin around town could not be tolerated in it.

"The Dawn of Ireland" opened at the Lexington Oct. 7. It featured a picture of the Sinn Féin.

The actors claim salary for a week and one-half, saying they received but half a week's salary the opening week.

"SONNY" TOO DEEP FOR WASHINGTON CRITICS

100

◆ We continue completely master and dramatic productions, movie pictures, and films, opera, musical shows, burlesque, circus, parades and bands
◆ 143 West 48th St., New York

A feature of outside picture advertising nowadays is to list the name of the star with the name of the picture. In vaudeville theatres this looks to be more effective than in the recognized picture houses. For instance, one vaudeville theatre last week had "Vivie Ferguson" in one line on the lights. From the sign no one could tell whether she was there in a picture, for a personal appearance or in an act or a play.

FRILLS AND FASHIONS

(Continued from page 6.)

dress. Military costumes were good-looking, white satin with narrow ribbon forming the skirts.

Gossip has it that after Xmas and New Year have passed away the stock is going to be a rather busy bird in film land. Two of our well-known picture stars are expecting a visit. January will be time enough to reveal the names of the fortunate ones.

"The Outrageous Mrs. Palmer" should be one of the season's successes, which will especially attract the women folk. It deals with a character sketch of an actress who is as well known here as on the other side of the pond. Then there is Mary Young herself, who takes the title role to perfection. Even the over-acting of the son (Raymond Hackett), who seemed to think the only way to show emotion was to clench his teeth and breathe heavily, could not cloud the favorable verdict.

Miss Young's gowns were charming, two very similar. They consisted of flowing chiffon draped around the figure, with train hanging loosely from the shoulders.

May Collins is a sweet ingenue. Her dresses are very dainty. The settings are most artistic. The home of Mrs. Palmer is rather Oriental, while her dressing room was made up of draped grey chiffon. In the first act Mrs. Palmer was presented with a bouquet of orchids (business), but when removed from the paper they appeared more like yellow apple blossoms or wisteria.

Elmer Field makes a fetching southern miss in the picture, "The Kentucky Colonel." Her costume breathes the very air of the blue grass. Check skirt was dainty, made rather full with two rows of tiny ruckings on the skirt. Trimming the bodice was white net forming a sash around the shoulders. As a bride she made a pretty picture in a gown of white satin, crinoline style, adorned with tiny rows of orange blossoms. The blossoms were worn on her hair in the shape of a coronet, with tulle bunched at the back ending into a train.

Jill Woodward was an attractive villainess in a white serge suit, the coat rather long, with collar and cuffs of white fox. Neat was an afternoon frock, draped gracefully up the side of the skirt.

Although Joseph L. Dowling is featured. It is Francis MacDonald who really has the part. Mr. Dowling is a reminder of Georges Carpentier, especially when he smiles.

ILL AND INJURED

The mother of Eddie Jordan was operated on this week at the Shin and Cancer Hospital with little hope being held out for her recovery.

La France and Kennedy withdrew from the Alhambra Saturday, through illness (inflamed throat). Ward and Greene replaced them, doubling from the Colonial.

Lillian Bell (Bell and Arliss) has been removed from the St. John's Hospital, St. Louis, to her home in that city, 4917 Russell avenue. Miss Bell was at the hospital for eight weeks.

IN AND OUT

Manfield and Riddle retired from the bill at Loew's, Los Angeles house and cancelled the balance of the tour, owing to illness. Eddie Jones replaced them.

Willard Mack was off the bill at the Coliseum Sunday for two shows. He went on at night, after being off the matinee and supper performances. L. Wolfe Gilbert and Emerson and Bladwin were rushed into the vacancy.

Ned Norworth and Company did not show for either performance Monday at the Majestic, Chicago. Illness claimed; Rully and Mack doubled from the Palace.

STOCKS

Dorrit Kelton has replaced Maxine Flood with the Colonial Players, Albany, N. Y.

The Permanent Players are now in the sixth week of their fifteenth consecutive season at the Winnie Theatre. The roster is as follows: Emily Smiley and John Winthrop, leads; John B. Mack and Rita Davis, second business; Lenore Phelps, ingenue; Walter Austman, juvenile; Jack McCheslin, comedian; George and Lynda Earle, characters; Gordon Mitchell, general business; George Record, stage manager, and J. Francis Kirke, director.

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GRIFFIN'S MINSTRELS.

San Francisco, Oct. 13.
Griffin's Minstrels (all white) made their first local appearance at the Savoy last week. The troupe was organized in this city during the summer by Sam Griffin, and has been playing local steadily in the smaller towns heretofore since Aug. 12.

Griffin, who is a pioneer in minstrelsy, retired for the past 15 years, again is testing his ability in producing a show on the style reminiscent of the genuine old-fashioned minstrel entertainment, consisting of a first part, olio and afterpiece. A capable aggregation has been assembled, headed by Eugene De Bell, who contributes to good material provided and the quality but very good, with the majority of soloists being forced to respond to legitimate, encore. The individual honor, were taken by De Bell, an A-1 minstrel man, who is the principal strength of the show, scoring with comedy as well as with his excellent singing, a distinct feature being in his double and triple voice singing. "Tut" Young is the other end man that stands out prominently. Walter Higgins as the interior actor in all that can be desired and a possessor of a good voice. Others providing comedy are Tom Stockman, Ray Francis, George Harrison and Jimmy Rega.

Among the vocalists are James Ellard, whose singing of "Over the Hilltop Sea" secured the biggest hit; James Kearney, Ray Gilbert, Frank Tomlin, Harry A. McDuffy, Joseph De Seta, R. R. Bowman and Morris Moss. The orchestra, under the direction of P. A. Mark, includes R. C. Spetz, R. R. Bowman, Ray Watkins, R. Higgins, G. R. McGlaughlin, G. W. Valencia and Frank Hayes. The olio had Ray Francis and George Harrison in songs and dances; the Premier Trio, "Tut" Young and Tom Stockman with banjo selections; Eugene De Bell in a monolog, and Musical Weston, with a novelty instrumental offering. The afterpiece, entitled "The Return of the Darktown Hercules," was produced by "Tut" Young and Eugene De Bell is credited with producing the show. Business is fair at \$1 top and the show has not as yet made any money for Griffin, who is about even on the venture to date. Joseph.

LOEW'S HIPPODROME.

San Francisco, Oct. 13.
This week the show at Loew's Hippodrome leaned toward comedy. Thomas and the Frederick Sisters, who made several attractive costume changes, opened well. Mohr and Eldridge are a male team, with the straight making a good appearance and the other doing a country back first and then using a burlesque of a woman for a finish. Both have good voices and did exceedingly well despite the familiar comedy talk employed.

Mr. and Mrs. Perkins Fisher, offering the well-known comedy skit called "The Half-Way House," obtained good results. Sam Naomi and Ward and Nelson, though announced, were both out of the bill. Gus King in Brown's Revue, with Delory featured, with a quintet of girls, have an instrumental offering, and closed big. Adrian, starting alone with material supplied by Henry Lewis, secured good laughs. Later he was assisted by supposed stagehands, who displayed real singing ability at the finale following some excellent comedy. The act proved a big hit. Jack Joseph.

DISOWNS "JAZZERS."

Symphony Official Objects to Ye Liberty Players.

San Francisco, Oct. 13.
John J. MacArthur of the Ye Liberty Playhouse in Oakland received a letter from A. W. Windenham, secretary-manager of the San Francisco Symphony Orchestra, protesting against the form of publicity being used for Paul Ash's Symphonical-Jazz orchestra at Ye Liberty.

Windenham objected to the description of some of the members of the orchestra connecting them with the San Francisco Symphony. Seven of the ten men are first-chair men in the San Francisco Symphony, but it has been agreed to eliminate this description and merely refer to them as "well known musicians." The new orchestra took the pit Monday night.

"DOWN EAST" AT SAVOY.

San Francisco, Oct. 13.
"Way Down East," after completing this week a two weeks' run at the Curran where the picture is doing a nice business at \$3 top, will move over to the Savoy following G. M. Anderson's "Just Around the Corner" at that house.

ORPHEUM, SAN FRANCISCO.

San Francisco, Oct. 13.
The Orpheum show this week, with Harry Fox supported by Beatrice Curtis headlining, ran to this house's general standard. Fox displayed his usual class next to clapping, getting a big hit with intimate talk and songs. His hotel number, with bona-fide chambermaids, was a laugh riot. Beatrice Curtis has little to do, but lives up to her beauty notices and lends added class to the act.

Earle S. Dewey and Mabel Rogers in "No Tomorrow," a vaudeville oddity by Jack Lait, proved enjoyable. The clever work of this musical comedy paid in an excellent vehicle with an attractive futuristic stage setting landed solidly. Dewey's prohibition number and the double bass long dance finish were the outstanding bits.

Billy Rhone has a splendid personality and can sing and put talk and comedy over extra well. He scored big laughs with material semi-blue in spots. In "A Good Bad Man," Wallis Clark's excellent road character, counted. He was ably supported by Louis Archer, and supported by Louis Archer, and supported by Louis Archer.

The Four Harpmony Kings proved sure-fire applause winners when they appeared in second position and let loose their unusually good harmony. The Three Londons closed to advantage with hand-to-hand leaps and trampolining stunts.

PANTAGES, SAN FRANCISCO.

San Francisco, Oct. 13.

Without holding any strong features the bill at Pantages this week balanced well and contained some meritorious acts. The Revue de Luxe, topping the billing, gave some specialties in pretty settings and proved fairly entertaining. The Four Harpmony Kings were the usual acrobatic act and closed to a good band. The Film City Four was a male quartet and held the second spot with popular numbers and harmony singing for an applause hit.

Le Rue and Depre received appreciation for colored sketches, concluding with a picture of a burning ship and a volcanic eruption that was especially effective. Page and Gray, with the man semi-handling old talk cleverly and the woman a stunning creature who made an acceptable straight, were a comedy hit next to closing.

Columbus and Ray have a production ventriloquist offering. The stage setting is striking, but they employ familiar gags. Just the same, they registered strongly with the crowd here. Jack Joseph.

LOEW'S CASINO.

San Francisco, Oct. 13.
The Casino is playing to one full house nightly, with all the seats usually filled long before the second show gets started. The audience starts walking during the progress of the second show, but with the new arrivals the downstairs still gets a fair play for that show. The vaudeville this week measured up to the average, but aside from the big hit made by Ed Jerome and Frank Albright the rest of the bill failed to arouse much in the way of applause. The Musical Christmas were the first act following the usual screen showings of a Sunshine comedy and Fox news. Their playing of classical and popular numbers on the xylophone sent them away to nice applause.

Jerome and Albright followed, and stopped the show with their final number, "Hesitation Blues," which contained lines bordering close to suggestiveness. One of the men is at the piano and participates in all of the song numbers, consisting principally of comedy songs which they put over in an effective manner and for big results. Isabelle Miller and Co., with a rural comedy playlet, "The New Boarder," was satisfactorily received.

Murray K. Hill completed the bill with a monolog, portions of which were good for laughs. "Kay-O," dealing with the drug traffic, proved a timely King offering and gave Horace Gardner an opportunity for portraying a "dope," which he did in a creditable manner. Dorothy Neville in "Japanese Sandman," Vera Ransdale leading "Jinga Bula Jing Jing Jing" Jack Wain singing "There's a Variant Chair at Home, Sweet Home," and Clair Barry in a duet with Rocco Gardner, were the outstanding numbers.

FRISCO NOTES.

San Francisco, Oct. 13.
Marion Dupre is back in Oakland for a vacation after an Orpheum tour.

Nat Wentworth and his wife, Babe Arnold, closed at the Columbia in Oakland last week. Wentworth has been replaced by Jess Mendelson. He was at the Columbia for more than a year. Mrs. Wentworth worked in the chorus.

Dunbar's "Robin Hood" is booked for the Ye Liberty in Oakland Oct. 11 week.

Charles Selger, musical director for Fanchon and Marco's "Ratona of 1929," has opened a public dance union here.

Arthur Allard has joined the Mail-land Players.

The Rialto theatre now introduces its new features on Saturday instead of Sunday.

A near-strike of the stagehands and musicians was averted at the Columbia, Oakland, last week when James Rubin, the manager, agreed under protest to retain a stagehand to whom he had given notice. The union refused to accept the notice, on the ground that Rubin would state no reason for his action.

Rumer has it that the Oakland "Enquirer" and the Oakland "Daily Post" are to be consolidated in the near future and to be known as the "Enquirer-Post." Both papers have been known for their fairness and co-operation in things theatrical.

Carrie Gabel Weston, daughter of Mrs. Ella Herbert Weston, left for the East last week to join Martinelli of the Metropolitan Opera Co., who will start a concert tour at Berkeley Oct. 14. Miss Weston is a violinist.

The musical comedy stock company with Jimmy Rose and Al Bruce as its principals closed last week after a profitable summer run at Oak Park in Sacramento.

May Yoho, at one time Lady Francis Hope, is appearing as a special feature at the Rialto theatre this week. Miss Yoho is offering songs and presenting a sketch which involves several of her romances.

Rocco Ives is producing several small girl revues for vaudeville.

John J. Kelly, press agent of the Minneapolis Orpheum, spent a few hours here visiting the local Orpheum while on a recreation trip west.

Members of the Fanchon and Marco show, now playing the one-night stands in this vicinity, are spending most of their time in Frisco during the day and jumping back to the towns for the scheduled performances at night.

Beatrice Thorn has joined the Del Lawrence dramatic show at the People's, Sacramento.

Bob Sandberg was compelled to close his engagement with the Hinks and Amber "Gaiety Girls" at the Strand, Salt Lake, through the illness of his wife. Billy Evans replaced Sandberg with the show.

CHAMBER CONCERTS SET.

San Francisco, Oct. 13.
The Chamber Music Society of San Francisco has announced the completion of its plans for the six concerts to be given in the Colonial ballroom of the St. Francis Hotel on November 9 and 10, December 7, January 4, February 1, and March 1.
The series is offered to the public at \$10 per seat plus war tax. There are 500 subscription seats available. Among those to appear are Miss Muhl, Lajos Fenyves, The London String Quartet, George Henschel and Leopold Godowsky.

John J. MacArthur and Lawrence A. Latham (Oakland) (Portland)

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SCENERY BY EDWIN H. FLAGG STUDIOS

WILLARD MACK and CO. (3).
"Crooked Advice." (Dramatic).
 25 Mins.; (Full Stage).
 Palace.

Willard Mack has been away from vaudeville for several years. During the intervals he did some excellent playing as a northwest mounted policeman in "Tiger Rose"; wrote several plays and playlets and a flock of picture scenarios. Aside from that he spent considerable time on the coast, got married and unmarried and, recently, it is reported, gathered to himself the beautiful Barbara Castleton, who won a name and place in pictures. All of that drew considerable publicity in the dailies, and some features are referred to either by design or otherwise in his new vaudeville playlet, "Crooked Advice." The specific facts relating to his own experiences may not be mentioned, but there were a number of inferences in the dialog which was grasped humorously by some of the Palace patrons. Chief in support to Mr. Mack is Miss Castleton. She plays the wife of a man (unlabeled), who has been harassed upon her, but who has not with financial disaster and who plans suicide, feeling it is the thing to do, because his mate might then continue comfortably on the money from his insurance. There isn't so much in "Crooked Advice" that calls for any unusual display of talents. It is more a story, well told than a dramatic affair. And, whatever there was in the playing that stood out, Miss Castleton captured the honors. Her portrayal of a loving wife, anxious and willing to sacrifice everything to aid a bankrupt husband who does not suspect she knows the truth, was sweet and rung true. Mr. Mack enters, via the window, that being right since he is a crook bent on robbing the house. He reads a farewell note from the husband who is about to use an automatic on himself and turns to face the weapon. He confesses his burglarious intent but none the husband for the intended deed, going into comment on how they picked their women his world (the underworld). The wife hears the talk and when she calls, the husband qualifies the presence of the intruder by saying he is a Dr. Dabily, an old friend of "his husband's" who was expected and who has been in China for some years. While the husband is chased off to eat, the wife and the intruder chat, and there follows the comedy point which may mean Mack's own little life. The first giggle was, when he said he was familiar with the coast, and soon afterwards he said he was on the staff of Bellevue Hospital. When she asked if he was married, he replied that he had not read the afternoon papers yet. The advice part came at the close when man and wife were squared off for a fresh start in life, and he told them, now that they had to begin all over again, to give up their luxuries and, among other things, "when you want to hear Farrar at the Opera, go to see Pickford instead." So it was the right advice, the title, therefore, being paradoxical. "Crooked Advice" is interesting. The name outweighs the playlet which makes it a bright for vaudeville. The running time goes beyond the limit for playlets, but Mr. Mack is worth while all the time, and for those are in the know there are the inside points and a majority of the audience are familiar with them.

Iber.

FLORENCE WALTON and CO. (3).
 Dances.
 17 Mins.; Three (Special Hangings).
 Palace.

The immaculate Florence Walton, but recently returned from abroad, where remains her former partner, Maurice, who is now teamed with Leonore Hughes. Miss Walton brought with her a collection of Paris designed frocks, credited as the work of the Callot Sisters. These she displayed at the Palace Monday night certainly were gems of the modiste's art. Miss Walton always flashed class and style in her dressing as with her dancing, but it's a treat for the women to see the creations, also the fur wraps, of which there were two. There seemed to be a more liberal flash of diamonds, too, with a necklace of sparklers being matched by wrappings of gems about her right wrist. In the four of five dances Miss Walton was assisted by Allan Fagan, a classy looking chap (a brother of Ida Chaire). There was one number done alone, but that, like the others, was not extended. At the matinee there was some difficulty, the couple being confused, the late spot assigned the act probably figuring. At the night performance the act went over smoothly. At least one of the numbers resembled a Maurice conception, and the final number, having some trot steps, appeared the best. Miss Walton, however, did not rely on her clothes and stepping alone. A pianist and violinist are carried. They were needed for the changes, but as a matter of results the violinist stood entirely on his own, in fact, easily winning a bigger measure of applause than Miss Walton. His first solo, a muted number that the audience wanted more of, and later scored again with a Hungarian melody. Miss Walton properly had the fiddler out with her at the finish for the bows. The clothes, class appearance of the dancers and the music outshone the dancing itself. One detail marred. That was the curtain, a butterfly decorated affair of gold cloth which was spotted in one part, probably by water in transit.

Iber.

MRS. GENE HUGHES and Co.
"Contented Peggy" (Comedy).
 22 Mins.; Full Stage.
 51st Street.

This comedy playlet, evidently written for Mrs. Gene Hughes, late of Emmet Devoy, has Mrs. Hughes as the wife of a self-made man preferring her former existence and self to the golden path created by her husband who wants her better half to "ditto" it up a bit but on top of that the wife, mixing in one of her husband's business deals, finally puts it over for him despite his belief she was bungling it up. The theme is quite similar to a sketch played by Charles and Radio MacDonald, although there are four characters in the Hughes playlet while the Macs play only two. Mrs. Hughes takes care of the comedy with her support playing in to her which does not allow them individual opportunity. The company was very much in favor last week at the 51st Street.

LYDIA BARRY.
 Songs and Talk.
 18 Mins.; One.
 Riverside.

Lydia Barry has a personality vehicle that suits her extremely well in her new talking and singing repertoire. Miss Barry uses the old idea of portraying different artists seen on a vaudeville bill, but presents it with modern trimmings. She does a Spanish number, a bit of travesty on the dramatic heroine, a song and dance and one other character study with a running fire of clever comment, most of it kidding herself in that intimate manner that the present-day audiences can up. A funny piece of business was Miss Barry requesting some one in the house to hold up a handkerchief as she was going to imitate a magician. A plant obliges and when she requests him to name the color he wants it transformed to the answers. "Red." A laugh followed when she advised him to take it to a dyer. One of the biggest applause puffs in her act was "Fine All Mine," a pick number which she introduced in her father's company years ago. Miss Barry showed the women a stunning gown and plummy black hat, also a red ostrich fan which she exhibited with some comedy remarks about just bringing it out to show she had one. They liked her immensely at the Riverside, and she will have no trouble at any of the other big time houses. The turn was spotted fourth.

Com.

ADELAIDE and HUGHES.
 Songs, Dances and Piano.
 20 Mins.; Full Stage (Cyc).
 Riverside.

Vaudeville's premier dancers return to claim their crown with a modernized routine of doubles and solo dances written around a wisp of a plot. A pretty cyclorama encases the stage, with Dan Casar at the piano, contributing a left-handed rendition of "The Rosary" during a change by the couple. An introductory song, "Dancing the Jazz," followed by an intricate jazz fox trot in their imitable style, put the couple right back where they left off as far as vaudeville is concerned. This was followed by a beautifully executed waltz. After the piano solo a book idea, "Dancers of the Past," with Adelaide speculating lyrically about them, following which the team demonstrate what would occur should George Primrose and other old favorites return. Johnny Hughes, in white silk frock coat and top hat, does a routine of soft shoe stepping with heel and toe tapping, finally blending into a waltz step that the "amused" minstrel himself might have envied. Adelaide, after a change to ballet dress and feathered poke "onset," flashed her first bit of toe work. The book is again resorted to for Hughes to exhibit a solo of soft shoe steps that ran the gamut from jazz eccentric to work. In another costume creation of black cutback ballet dress with a lace hat Adelaide does her toe specialty. Her technique and grace are accentuated in this style of dancing and she has no peer in gracefulness of execution or artistic abandon. She elevates flawlessly and rocks on her toes and ankles like a swaying lily. The last number was a toy soldier and doll pantomimed rigid dance, with Hughes standing on his head at the curtain. The costumes for this number were on a par with the others. The act has the polish of a diamond. It's a gem. Com.

HUYLER and BANN.
 Talk and Song.
 13 Mins.; One.
 American Roof.

A sort of Savoy and Brennan combination with one of the men doing a travesty Ellings and the other straight. "Walt Till I Tell You the Scandal, Dearie," is a catch-line for introduction to some telling wise cracks. A few blue ones are also incorporated, as might be expected with this sort of combination. The straight is capable and rendered a special ditty acceptably. The "dame" comes back after a costume change for some more cross-fire, including that one about "Were you a broad?" and kept the house convulsed throughout, even to the extent of stopping proceedings after the curtain had risen on the next act. Some of the lines will have to be edited. One thing an audience should be thankful for, and the boys credited for, and that is they did not attempt any such trite stunt as straight female impersonation, for, truth to tell, the "dame" certainly makes a stunning appearance and might have fooled the house except for the giveaway base on entrance. A good pop house feature act.

Abel.

BIBBITT and MALLE.
"Sons of the South."
 13 Mins.; One.
 Colonial.

Andy Rice, according to the program, is responsible for the dialog that these two boys are using. The act in its general idea is a copy of the former turn presented by the late "Chippie" Aveling and his partner Lloyd. It is a sidewalk conversation, and the subject is girls, but right there the similarity ends. These present boys haven't either the personality or the material that Aveling and Lloyd possessed. They have a Southern dialect, but they cannot manage to shoot over the comedy points as the others did. Their act, however, is one that can go long in the big houses and get by, providing they are not placed in too fast company or asked to handle the spots where hits must be delivered.

Fred.

LAMPINIS.
 Comedy Magic.
 11 Mins.; Full.
 58th Street.

Lampinis is assisted by a girl and for the greater part of the act tries for comedy through burlesquing mind reading, etc. His principal straight feature is the Herbert Brecha trunk trick which is very well handled. This latter earned a hand for the act. It is a neat small time offering of its kind.

Fred.

EDDIE FOY and YOUNGER.
FOYS (5).
"The High Cost of Living"
 (Comedy).
 20 Mins.; Full Stage (Spec. Set).
 Riverside.

A restaurant is the background for the new Eddie Foy family turn, written by Billy Jerome. Charley makes a Rita entrance in evening clothes and after handing his hat and coat to a supposed waiter dons an apron and solves "I'm the Walter." Eddie and his other kids troop on very hungry. Comedy is derived from the dialog that surrounds Eddie's efforts to feed the bunch on a seven-dollar bank roll. "Happy Hotentot" was the first ensemble number, with the two girls and two boys harmonizing nicely. During all the numbers Eddie clowning with the youngest kid, who is teased as a whale of a dancer but who doesn't shake a leg in New York. Eddie notes "King of Long-acre Square," followed by a typical Foy dance with fast taps and finger snapping. It got over big. Later on Charley stopped the act with an impressive imitation of his dad in the same number. A double dance by Charley and Madeline was followed by "American Beauty Rose," excellently harmonized. Mary Foy has developed into quite a vocalist, her tones growing rounder and fuller with each season. The ensemble dancing of the four in another number was high class. The last number was "Cops on Parade," with the kids in policeman jackets and hat, following with a drill and dance. The baby did a comedy cap with false whiskers and the exit was made with Eddie holding the struggling copper under one arm. The new act is an excellent vehicle for the house of Foy and fully up to 1920 specifications. The house was with them warmly in the before intermission position, and the kiddies were forced to take several bows, holding up the walk-out for several minutes.

Com.

BURKE'S INDEPENDENT PARTY
 (5).
 Comedy Novelty.
 19 Mins.; Two (Special).
 15th Street.

Eddie Burke has dug up another one of those comedy novelties that will get laughs after it is properly set. Remember what a laugh his "Tango Shoes" caused? Well this act is going to be almost as big from the laugh standpoint. It is a timely subject this "Independent Party," and it carries as its principals four girls and a man. The latter plays but a bit at the opening of the act, otherwise it is the girls all the way. The girls are the Four Hickey Girls "from the west." The principal girl of the quartet reminds one greatly of Bonnie Gaylord, in her style of working as well as physically. The scene is the interior of a small town barber shop. There is a woman barber, who wears trousers in everything, playing poker with the manicurist, holding out five ones of spades. The game is interrupted by a rude dame bringing in an "A. K." hayseed, who is totally bald for a hair cut. A little comedy ensues, but the fun starts with the arrival of the woman candidate for mayor. She is exceedingly masculine as far as attire is concerned, even to the extent of wearing suspenders to hold up a divided skirt. The talk is principally politics and house for a few minutes and then there is a switch into a number, the would-be mayor and the barber gal handling a comedy double. This is followed by a violin and organ bit, the manicurist converting her table into the organ and then a burlesque country choir is done, the girls getting together for a female quartet at the finish of the act. The comedy needs some bolstering at present, but the act right now is surefire for the small houses, and with fixing it will hit about right early in the bill with some of the big ones.

Fred.

McGOWEN and CHENEY.
 Piano and Singing.
 14 Mins.; One.
 125th St. (Oct. 8.)

Two clean cut young chaps dressed in belted brown sack coats and white flannel trousers. One handles the piano and doubles lyrically. They open with a melody about the kind of songs the public like. Another double gave them a good start. Both have appearance and the turn should develop into a big timer shortly. The singer possesses a nice personality and doesn't strain too much for comedy. It's a very pleasing act right now and could go into the more pretentious bills in an early spot.

Com.

EDDIE BORDEN and Co. (15).
 47 Mins.; One and Full (Special).
 Colonial.

Moore and Megley are presenting "On Fifth Avenue," which has Eddie Borden as the featured member of a cast of eight principals and a girl chorus of a like number. The act is a revamped edition of "Beauty, Beauty," with the general idea, scenic settings and costuming of the former act almost intact, but with Borden added to the turn in the hope that he would inject sufficiently personality and comedy to get it over sufficiently so that some one would be enabled to get the production cost out. Borden works hard, but alone cannot hope to hold the act up altogether, and there than be there to hardly anyone amounting to anything. There are a couple of girls who lead numbers, who are neither capable in singing or dancing; a very good eccentric character woman who can and does dance very well, and a dancing team of jazz steppers in the Tiffany scene, the hit of the act. The buy of this pair will be able to go out and make Primo look all wet in the event Broadway audiences are still craving the hot jazz stuff and, judging from the manner in which his stuff got over at the Colonial, they are still receptive. Right now the act looks as though it needs some one to take it in hand, cut out at least ten minutes, speed up the action generally and make the chorus step in unison. The girls look pretty, have some corking costumes, but they will not work together. The act is a great big flash but the return when one considers there are 16 people on the stage, and also, wealth of costume and scenic investment, is not sufficient for the energy and money expended.

Fred.

CHIEF EAGLE HORSE and PRINCESS WOSULA.
 Songs.
 12 Mins.; One.
 American Roof.

The Chief possesses a fine baritone; the Princess an elastic contralto. The novelty of their race is sufficient to carry them round on the small time in great style. Chief Eagle Horse, a staid sort of a chap in full native regalia, opens with an Indian number. A little spoof about Princess Wosula being descended from the original Princess "7," whom he denotes as a familiar historical character through having been betrayed by her own tribe, the Choctaws, introduces that lady for a rendition of Charles Wakefield Cadman's "At Dawning" (announced). The Chief then discourses on his own lineage, informing the audience he is a South-east Alaskan, of a tribe that is a cross between the Eskimo and the Indian, and makes a point of the guttural native tongue. This is for comedy and fetched a smile in passing. He then renders "Till the Bands of the Desert Grow Cold" for a hearty hand. Testis "Goodbye" farewelled them. Pop house deuces operators and interesting therein.

Abel.

HAZEL HARRINGTON and CO.
 (2).
 Comedy Sketch.
 14 Mins.; Full (Interior).
 15th Street.

Miss Harrington, assisted by a young girl and a man, is presenting a sketch destined to win a lot of laughs in the smaller houses. It is one of those "woman hater" affairs. The man, successful in business, having accumulated \$1,000,000 in five years, hasn't looked at a woman in that time. He has turned woman hater because his wife deserted him. Meanwhile he is living with his young sister in an isolated spot. In all this time he has not even looked at his sister, forcing her to take to the other side of the room at his approach so that she will not come into his range of vision. At the opening of the act he is browbeating the little girl. On his leaving the room a woman enters dressed in stunning evening gown and wrap. On the return of the man she assumes an almost masculine voice and tries to impress him that she is the new secretary he has sent for. Of course he finally gets a flash at her and finds she is the runaway wife. She soon has him jumping through and the act closes with a moving picture cliché. It is good small time laugh material.

Fred.

GROSS and SANTORIO.
 Acrobatic.
 8 Mins.; Three.
 American Roof.

Two man acrobatic team in a familiar routine of hand stands and pivots, executed with precision and further enhanced by clean cut appearances and ease of manner. Acceptable closing turn.

Abel.

CORTEZ and PEGGY and CIN-CINNATI JAZZ FIVE.
 Jazz Band Dance Turn.
 12 Mins.; Three.
 American Roof.

Cortez and Peggy were with Hammerstein's "Always You" production. Fortified with a jazz quintet, they are taking a flier in vaudeville and should move with fast company. The curtain rises on the band, four men and a woman pianist, sax, banjo, violin and drums are the remaining four instruments. Cortez and Peggy do their waltz, giving way for a jazz selection by the Cin-Cinnatis. A Spanish fox trot by the duo followed and another jazz number was rendered preceding the concluding one-step. A little extra staging is needed to add the necessary big time class to this turn before it qualifies for the two a day. The band, too, might make a happier selection of its solos and thus possibly win more than they did on the Roof. A vaudeville audience likes familiar pop stuff. The band could be speeded up also by the interpretation of a little solo hummed by the individual instrumentalists to relieve the monotony of ensemble work. The drummer evidenced a wicked thump in spot and could be calmed for a minute to accomplish this. Ditto the jazz fiddler.

Abel.

LIGHTNER SISTERS and ALEXANDER and CO. (11).

"Little Miss Vamp" (Review).
23 Mins.; Full Stage (Special Set).
Palace.

The Lightner Sisters and Alexander have been a standard turn for several seasons. The trio have produced a revue, having as support the Dancing Campbells, Billy Taylor and a chorus of eight girls. Winnie Lightner, who featured the trio act as the comedienne, is featured in being given fuller away. She even displayed an unexpected side by delivering a ballad and getting away with it well enough to call for an encore. There is one scene, it showing a hotel lobby opening from a seashore boardwalk, pictured back stage centre. From the walk the choristers vamped in with a rolling chair plus the lapping juvenile Taylor, who played an aviator and, after a song, the trio of principals had the first lining. Miss Winnie started with her fast kiddie of Alexander right from the jump, and was left alone soon to get into a rube number with two of the choristers. There followed the first of a series of costume displays, with the comedienne dressed in white satin as drummers, Alexander and Taylor operating two kettle drums. Winnie led the number, "My Drummer Boy." A quick change had the girls out again in Spanish creations, each one a different design, and the whole making a fine flash. The Campbells were in for the first of two dance specialties, their contribution to the revue. The couple are extremely at all and extremely so, the girl looking chic with her knees bared. The movement of the doll-like couple won the plaudits for both exhibitions. The Lightners and Alexander reappeared for "Jazz in Chinatown," and for the fourth change the choristers, each with a different frock, looked great. There were good results with the comedy cornet bit, which had the sisters clucking while Alexander toyed with the brass. Winnie showed she could sing a ballad and then the "plot" was dug up. Winnie rushing off to take the aviator's place in an airplane contest. That brought about the finish. The ensemble went through motions of witnessing Winnie fall from the plane, but she gummed the works by coming in with a toy plane, asking how to work the thing. That is an application of a stunt used for a finish in a well-known comedy turn of several years ago, but, perhaps, its service here will bring no objection. "Little Miss Vamp," by long odds, is strongest in its costumes. A pot of money has been spent on the duds, and they look it. As for the playing, it is all Winnie Lightner, who, as before, is nicely backed up by her bubbling sister and Alexander.

NANA SULLIVAN and Co. (1).

"The Street Singer."
15 Mins.; Full Stage (Parlor).
Harlem Opera House.

Nana Sullivan gets the billing, her man partner does the work. The curtain discloses a sitting room with the woman gossiping at the telephone with a friend as a method of letting the audience know that she is a vaudeville actress, has just had a disagreement with her partner (who is also her fiancé) and the act is broken up. A street singer outside disturbs the telephone chat by singing. Actress throws him a coin and shuts the window. At the end of the phone talk he forces his way into the room and there is an exchange of fairly amusing talk, the man doing an Italian. It all leads to the decision of the pair to make up a new partnership which paves the way for several baritone solos by the man. At the end he reveals that he is the old partner in disguise. The best asset is the man's agreeable voice and neat handling of dialect lines. The woman is merely a lay figure. Small time sketch.

BOHN and BOHN.

Hand Balancing.
10 Mins.; Full Stage.
American Roof.

Man and woman. Man seated at table at opening. Phone rings. He answers. Partner enters. Somebody wants to engage them for a show. They decide they need practice. "Let's try a few tricks before we go over to fill the date," the man says. Business of man peeling off coat and woman cutting and changing from street to athletic costume. Routine of hand to hand stunts follows. All of the jawing, lifts and balances are offered and neatly executed. Several lifts from the floor to a hand to hand brought applause responses at the American Monday night. Good small time operators or closers of the standard variety.

FOUR FORDS.

Dancing.
15 Mins.; Two and Full.
Colonial.

The Colonial program states the "Ford Sisters present a revival of the Four Fords"—Mayme Gehrus and Edwin Ford—are featured. Just when the revival of the Four Fords comes about is questionable, for it seems that if there were other Fords in the act in addition to Edwin, they undoubtedly would want to be featured, but that is minor fault finding. As it is more likely a legitimate revival for the "Four Fords" title. The answer to the act is that it gives Mayme Gehrus another chance at the big time, and if there is any dancing girl who deserves it she certainly is the one, for Miss Gehrus certainly can step and look like a million dollars. The act opens with a winter scene, in which the four dancers, two men and two women, work. This followed by some solo stepping in "one" by Edwin Ford, then there is a Holland scene in "two" before which the "other man and woman" in the act execute a number. After this Miss Gehrus appears and puts over a Spanish dance that will land anywhere. For the finish the act goes to full stage with a piano player on for a number, while the quartet is changing for the bride and groom number in white costumes with brilliants for the girls and white dress clothes for the men. Her the real stepping both hard and soft shoe starts, all four running through singles and finishing together. The finale put the act over nicely to a real applause return.

BOBBY McLEAN and CO. (4).

Shooting, Talk and Film.
22 Mins.; Full Stage (Special Set).
Chicago, Chicago.

Chicago, Oct. 12.
Bobby McLean is the champion speed ice skater of the United States and probably of the world. He met Oscar Mathieson of Sweden over there last winter and stood even with him when the skate-off resulted in a disputed decision. He shows the films of the race, together with the point at issue, and the films are interesting, but still leave it up in the air. McLean skated off and on for years at the College Inn here, easily outlasting all other ice skaters in popularity as a safe attraction. He is young, fine looking, formed like a champion, and a good skater. For vaudeville he has prepared an impressive turn. It opens with a scrim down and a "double" skating between lamps on pneumatic tired wheels about a foot in diameter. Then a brief film of Bobby getting into walking clothes, bringing him on in "one" for a comedy monologue of about five minutes, getting laughs despite McLean's obvious nervousness and nervousness as a public speaker. This leads to about five minutes of films of the world championship race, firmly establishing McLean as somebody, since he meets crowned heads and wins a race in the presence of 50,000 spectators. The picture sheet goes up on a snow scene with a bit of lake made by a special flooring prepared to serve as ice. Two girls try some maneuvers on it, but their limbs are not powerful enough to get much skating on that floor. McLean then hurries on and skates his head off and gets the house dizzy for a minute—his legs are strong enough, and he works on the powdered boards as if they were regular ice. That brings a wow for the curtain. When he gets easy in his talk and substitutes stronger girl skaters he will have a high grade feature act for big time with a draw from skating fans. He pulled business at the Chateau from the start.

GREEN and MYRA.

Songs and Violin.
14 Mins.; One.
51st St.

The act presented a very slow routine which distracted and proved to be the main fault in the offering in the No. 2 position. One number played by the boy, an imitation of Mischa Elman, was the only bit to receive any response from the audience and, at that, he hit one note that sent a shiver through the house. Three songs are used, the girl doing the vocalizing. The entrance number is too long drawn out. That is true throughout the act. With a switch in material the act may have a chance, but as things now it appears extremely tedious as the girl has neither the voice or the manner of delivery capable of handling a slow song and its simply up to her partner to pull the act through on his one instrumental effort.

GERTUDE VANDERBILT.

Songs and Talk.
One and Two (Special Set).
51st St.

Gertude Vanderbilt, returning to vaudeville and for billing purposes presenting herself as a single turn, is a much better act than she ever has been by herself or as a part of any two-act. Her absence in productions since last in "one" seems to have given the young woman a better knowledge of values. She is also better poised and, though during the turn Miss Vanderbilt attempts just a bit of forcing for points and laughs, her average is quite high for results. Material contributes without a doubt, but the Gertude Vanderbilt of now is a finer artist than Gertie Vanderbilt was. At the 51 Street, Tuesday evening, Miss Vanderbilt mightily pleased a capacity house. And she did not dance. The evening before, she had announced an injured foot as the cause, but offered no reason for its absence the following night. If dancing has been cast aside permanently, she should restore it. In dancing Miss Vanderbilt was never adversely criticized. The present Vanderbilt turn has Dean Moore at the piano and also as an assistant. The general frame-up is no unlike that of the Vanderbilt and George Moore act. One number seems to have been rewritten from the former two-act. A couple of other numbers are very similar to the skit written by Blanche Merrill for Alan Keers and Patsey DeForest. The opening gets Miss Vanderbilt away at a fast gait with a new song, called "I'm the Only Vanderbilt on the Stage." In the ensuing numbers Miss Gertude is going in more for comedy effects through dialog than previously and getting away with them. At the opening her voice sounded more vibrant and melodious than of yore, but later on, when she started the strained efforts, her voice lapsed. That is merely a matter for her to watch. One double number that included Mr. Moore on "Men and Women," carried some music business that sounded stretched out and was a bit too nancy. Mr. Moore also had a ballad by himself during a change by Miss Vanderbilt, that he might better replace with a planned-medley or else change to a song suited to his voice, if he has a voice. As an accompanist, Mr. Moore did everything necessary and as an assistant ranked quite well as just that. Their "Husband and Wife" double, neatly done, bore the most resemblance to the former Keane and DeForest similar number. For the finale Miss Vanderbilt sang "I'm All Alone," making it an "audience song" by addressing invitations to people in the front row to take hold of her loneliness. Not alone Miss Vanderbilt does not require that song and could end her act before reaching it, but there's a question whether the number is in good taste for first class vaudeville. In appearance Gertude has never looked better. She presented a charming appearance in her first gown, a light colored dress, but still looked attractive in a dark gown that had green spots all over it. Light clothes for a Vanderbilt. Miss Vanderbilt is all set now, but if she wants to add to her personal rep, a slight regression in work will accomplish it. The Vanderbilt turn is going to be liked all along the big time line, because of the girl who is in it and the material she is so well putting over.

VLASTA MASLOVA, EDMUND MAKALIF and CO. (4).

"The Shepherd's Dream" (Dance-story).
15 Mins.; Full Stage (Special Set).
51st Street.

With so many jarring revues in vaudeville pushing the classical dance to the rear, this new dance turn headed by Vlasta Maslova comes in looking like a pleasant, pleasing, pretty novelty, almost. It is pretty in its people and construction. Maslova, one of the best of the classical dancers vaudeville has seen, has the personality, looks and snap to mark her as distinctive. Makalif handles her skillfully and does a noticeable solo dance of his own. He carried out the story of a shepherd boy falling asleep at his post in the hills. It is amid an attractive set. A moment is taken at the finale to end the story through his awakening. The four choristers are dressed appropriately and they add no little picturesque to the scene. Maslova, though, as the main attraction is strong enough. The rest is incidental. The turn runs through with speed in 15 minutes and is well timed. Just now the Maslova classical dance act should fit in on any of the big time bills. The bills need it.

SARAH PADDEN and Co. (2).

"The Cheap Woman" (Dramatic).
20 Mins.; Full Stage (Special).
Prospect, Brooklyn.

Mrs. Henry R. Harris presents Sarah Padden in "The Cheap Woman." An Irish wrote Miss Padden's latest vehicle. It is a dramatic playlet, holding a good idea, which has been but fairly worked out by the author. The action is laid in the living room of two supposed sisters. Miss Padden, the elder of what the public believes to be the team of Monroe Sisters, playing in a musical show, is disclosed as the mother of the younger sister (Betty Brooks). That is to say, the audience is led to believe this relation exists between the two women until just before the finish. The younger girl in a quarrel shortly following the opening informs the "mother" she is tired of cheapness and frugal living. Hereafter she declares she is to be her own mistress, come and go when she pleases and with whom and when desired. Suing her action to the word, the younger girl starts to leave, telling her mother she is going to meet her "friend." The mother asks why the "friend" does not come to the house to meet the girl. The girl answers because she (the girl) is ashamed of her home and her mother as well, whom she describes as a "cheap woman." Mention is also made of a youth whom the daughter charges the mother is too friendly with. Despite the mother's tearful protest the girl goes out. She returns shortly after with the statement she's sorry for having spoken as she did and with the added information the "friend" is to arrive at the house in a few minutes. The mother frames a plan to disillusionize the daughter as to the real character of her "friend," who incidentally has a wife. The frame consists of the mother dressing in one of her best stage costumes and leading the daughter's "friend" to make love to her. The daughter, who has conveniently left the room, arrives back just in time to catch the love making scene. The daughter turns on the "friend" and he is told to take the air, which he does without arguing the point. When the girl's lover has gone, the "mother" informs the girl she is not really her mother at all, but assumed that relation because of a promise made to a dying friend when the girl was a baby. The supposed friendship the mother has for the youth mentioned, the mother states, is another frame, this one to make the girl jealous of a man who really loves her. Miss Padden plays intelligently as the "mother," but rather overdoes the emotional thing, being inclined to rant in the heavier scenes. Miss Brooks does the daughter acceptably. The male "friend" is handled competently by Harry Rughish. "The Cheap Woman" has been adequately produced with a special set for the living room. The playlet is entertaining in spots. The announcement the supposed mother is only the girl's foster-mother seems to be rather unnecessary. At times the action is a bit vague. As the sketch appeared at the Prospect it looked to need a couple of weeks of playing and some rewriting to iron out the rough spots.

FOUR PALE.

Comedy Quartet.
15 Mins.; One.
Keeney's, Brooklyn.

Two young fellows wearing street clothes stroll out in one and are about to go into a double song, but a "wop" plant in a balcony box tries to break them up. A few remarks are bandied back and forth and the singers start the song, only to be interrupted again by the "wop." A further exchange of get-backs follows with the "wop" finally being invited on the stage to prove his claim to being a better singer than the two. No sooner has the "wop" reached the stage than another plant in the same character is called from the audience by the first "wop." Comedy of the act done by the old-time comedy quartette and the usual harmony singing fills out the rest of the act. The turn closely resembles the act now being done by the Four Volunteers, although the idea has been used for years in various forms. The Four Pale are strong on comedy and harmonies effectively for the pop houses in the regularity nasal manner. All the barbershop chords dear to the heart of the street corner quartet are there. They liked the act at Keeney's Tuesday night, the four pulling down a cold laughing bill with heavy applause at the finish. There is one song told by one of the "wops" about expectorating on the floor of a car. It should go out right away. As presently set the act makes a good small time comedy and singing number.

TRIXIE FRIGANZA.

Songs, Stories and Satire.
17 Mins.; One and Two.
Special drop and interior.
Majestic, Chicago.

Chicago, Oct. 12.
After the too-often visitation of all-of-a-sudden headliners, it appeared a relief to applaud the return of one of the staples, one of the stand-bys. Miss Friganza romped on to that kind of a reception, and to the surprise of those who love her, though they know all her stuff, she delivered an entirely new act. She has junked the birthday party for a tea party, and she calls her act her "Bag of Tricks," appearing in a dress made like a bag, her head being the snapper at the top center of it. After her talk about aquilary mashed potatoes, etc., some of it a howl and all of it deep, yet crotch material, she comes forth as a squaw, sings a comedy lyric, drops the Navajo and sheds to an irredeemable dress and talks weight, stepping out of that into a punch laugh as she sheds to rompers of white silk with rabbits and Teddy bears embroidered thereon. Using the blanket as a rug she does floor rolls and laughable exercises, pitting up laugh on scream, and making exit out of breath, all in but triumphant. Heck she fits in an ermine coat that must have cost many shiny pennies—it takes a lot of ermine to cover her from neck to a sweeping train on the floor. She shows it while she tells that she is Camille, as the curtain rises to a set in "two." She then loses the wrap and hangs into a burlesque on "Camille." Anyone visualizing this healthy child doing a dying heroine with the con, gets part of the joke in cold type. But the rest of it is in Harry Green's rattling lines and Miss Friganza's ludicrous technique. The bit bristles with current gags and lampoon as broad as Miss Friganza herself. Then for no reason at all, she ups and, in a color spot, tears into a wild fire dance in her flowing silk robes, tearing off to a smosh of applause. Miss Friganza has not had as clean, as varied, as sure and as fitting a run of material in years. With this new routine she is good for seasons as a headliner, an artist and a welcome transatlantic friend, for she causes a personal relation with an audience such as few of her sisters create, and when she has inherently funny songs and talk she may be counted on to turn them to more than full advantage. Neville Plesman and Conlin, of Conlin and Plesman, as well as Green, contributed to her material.

BEEMAN AND GRACE.

Novelty Act.
11 Mins.; Four.
5th Avenue.

Man and woman in an entertaining variety routine, embracing instrumental work, dancing and roller skating, with the last as principal specialty of the act. A piano and harmonica double number started the offering, with a couple of banjos brought in later for duets. Rugs and pup selections are ground out justly, paving the way for an Oriental dance by the girl, to be followed by some solo work on the rollers by the boy. A hesitation skating dance number preceded a concluding specialty by Beeman, who announces he will prove that flat-footed while on roller skates are possible, and will make it more difficult by accompanying himself on the harmonica. He does that to an encouraging huzzah of farewell curtains. The turn employs a parlor interior, piano and all, with the sectional skating mat in the center of the room, inconspicuous by its small size. Not until the man employs it for his roller work does the audience know its purpose there. An excellent act of its kind, and worthy of an early spot, although closing the show at this hour.

TOM DOOLEY.

Songs and Monologues.
15 Mins.; One.
Prospect (Brooklyn).

Tom Dooley is a young fellow with a pleasing voice and a winning delivery that shows promise of development with playing. He wears nightgown, cap, blue serge coat and white trousers, carrying the garb neatly. "When There Ain't No Jazz" starts him off. A couple of gags and a story that brought substantial laugh returns next, followed by a ballad. More gags, all sounding new and registering for solid laughs, and an Irish song for closing. Dooley landed No. 2 at the Prospect. He can hold down a better spot easily in the small time bills.

(Continued on page 21.)

AMONG THE WOMEN

A little star of tomorrow will be Madeline Fay. An Eddie's tallest girl she is favorably noticed in the Fay Family Review, but quite on her own attractions she was singled out at the Monday matinee at the Riverside.

To avoid trouble in the family the kids wear clothes just alike, except the two little girls match gingham frocks against the overalls for the boys. Red cotton stockings on their frisky legs remain for the change into a white baseball outfit, where boys and girls wear team togs all alike.

Next a policeman's uniform is donned, the blue jacket with shiny buttons, and the jaunty cap, becoming Miss Madeline particularly.

Adelaide and Hughes danced through an act that was a rainbow of colors and a reel of wonder as to steps. Miss Adelaide's first ballet dress was designed with a bodice of silver and pastel folds, hung by rhinestone shoulder straps. The peplum skirt of turquoise blue velvet was finished in dozens of rows of narrow gray fringe. Gray seems popular this season and is almost as good as a Paris label on any costume. A black dress was designed in a tight bodice with medallions of jet. A gliding of heavy white rhinestone banding set off the skirt, which was all of black ostrich mounted on net. Her hat flounced a saucy black tip. About her neck a band of white ermine with black net ruffling striking out exquisitely was matched by a tiny French muff of white ermine. Her stockings were of exquisite lace inset rolled down over her knees into toes.

A mechanical toy number dressed her in blue taffeta, with flowers and silver and rose and orchid flowers kicking out underneath.

An old-fashioned number is expressed in violet tulle, all boucous and bustle, set under a pointed bodice with modest rows of baby blue bows down the front. A huge Anna Held hat with plumes of every color of the rainbow flirts with this costume, tied very saucily under the chin with black velvet ribbons.

Lydia Harry, billed as a Lyricist Reconciler, had a repertoire of songs that were accomplished in the same dress, a plain white satin, studded with rhinestones and beads. Over this a black velvet wrap headed in cut steel design was worn with a black-plumed hat. All very cheerful!

The lengthiest lady in vaudeville nearly hit the ceiling at the American Roof Monday. Madame Stretch she should have been billed, but DeLan and Orma is the act. A black satin princess dress of string bean effect was fitted so tightly that a split was anticipated any minute. She got more laughs at her own expense than the average woman would acknowledge, but she let the world laugh with her and delighted everybody.

The dancing of Miss Healy in "The Black and White Review," at the unexpected moment, when it was thought the four girls in white taffeta dresses trimmed with old-fashioned black velvet ribbon (Lyceum style) were to do nothing but sing, was a sensation of the show. She came in later in a spangled ballet dress and danced to a climax so thrilling the house stamped with applause. For an encore she donned a harem suit with bright green pantaloons and stood on her head as she threw her body about in a mad gyration. Like a delicious dynamo she finished with this kicking revolution.

Olive Danley looked very pretty in a yellow tulle dress trimmed with sequin panels. A black Spanish hat and a red rose made the Spanish song effective. Her fancy for having many colored things ruined her act, however, when she took a melancholy blue for "Broadway Blues" and retired into semi-darkness, singing lustily from a divan in the shadow of the stage. She was almost clapped out by impatient boys upstairs, but switched again into red lights and closed with a lively medley.

Daisy was a nicely gotten-up cow girl with Cowboy Williams. She sang one song, and then, as he threw cannon balls about wildly, she toyed with her gun and 'ummed "La do dum" as if to assure the audience there was nothing to worry about, although his stunts looked so dangerous the women became alarmed.

"The Thousand Mortens" is what someone referred to on the Colonial hill. Clara Morten is as jolly as ever, and appears to best advantage in a rich silver lace skirt edged with a wide band of black fur. The skirt takes up the back and ripples carefully high over the knees. A touch of orange in a bow at the bodice, and a streamer or two off a saucy silver cap, add to the effect. Another song is sung in this dress, changing to a big black velvet hat and a red handkerchief tied about her neck. Then there is a saucier suit designed of blue metal cloth, with a pantalette for one leg, and a skirt for the other half, made up of ruffles of certain tulle. A peaked cap, with one side only wired out in a corse wing, gives her a rakish air, especially when she claps it over one eye with the remarkable Morten wink.

Martha Morten, of course, is the baby and beauty of the family. Her appearance with her brother Joe is effective, as she dances in a rose velvet frock, the sides of which spread fluttering out with tulle in air style. Another frock of yellow taffeta, lined in orchid, and draped over cute the prettiest petticoat of lace inset in narrow panels of white satin, gives her a delightfully ingenuous style for an Irish jig.

Mother Morten wears lavender foulard, with the dearest little hat. Naomi Glava (wife of Paul Morten) appears in a green chiffon dress, with an Irish green tulle hat with fur about the crown. There was a terrible accident in their act when the doll baby's leg fell off, and Paul said: "The act is getting so old I'll have to get a crutch for the child!"

Eddie Burden's snappy review, "On Fifth Avenue," introduces his company first stop a motor bus. An old maid with a terrible purple hat, a lovely girl in a green turban, and a little bobbed-hair blonde who later steps the show as a shimmy dancer, appear with escorts who later usher them into Haymora, where Eddie is tending the soda fountain. Eight chorus girls in charmerous gowns of rainbow tints are effective. Very large hats of the same material, and puffed hems of high altitude, make this the prettiest chorus ensemble imaginable. In a flower number their costumes look wilted, which, of course, must be expected of even the prettiest flowers. Very gay spangled gowns of petals, wired and hooped, worn with capes of metal cloth striped with Roman colors, are also effective, but not new as the act, for the pantalettes of Persian style were full of holes. The nice young lady who opens the act in a polka-dotted gingham dress appears later in a cherry-colored taffeta suit that looks like a secret from Paris. It is arranged in points, and just off the nobby little jacket blue embroidery panels make an extreme effect. A hat of the same shade is designed in a chic combination with flowers. More gowns of white rhinestones and sequins flash so brightly that the old maid (called Tiffie Foley) goes one better and appears as "Mrs. Aster" in a green beaded dress, dressed in jewelry, and boasting the naughtiest garters of rhinestones, with long fringe hanging from the knee!

When a strange lady comes up to a gentleman in the park and hands him a roll of bills, he is apt to wonder. Especially when she appears to be surprised that he is not a blackmailer. Dressed in a jet hat with long loops of ribbon hanging almost to the waist, Fritz Brunette, as Barbara Castleton, in "The House of Whispers," impresses one as a suspicious character. Then, as she fits in and out of an elegant apartment house in clothes of Broadway stamp, one is not apt to believe that she is a highly respectable young debutante whose sister ran away with a chauffeur, who is really the instigator of the blackmailing plot. The Castletons are very ultra, however, and the sub-titles explain everything. Picture producers who hire technical directors to safeguard against any faux pas in interior decorations, and whose responsibilities extend to even the right kind of portraits to hang on the wall and the current books to be scattered on the table, ought to extend their authority to the ladies who are to live in the house, and require of their gowns an appropriate air of exclusiveness.

Not that Fritz Brunette does not always look pretty, but her clothes might have been very elegant and modern, and something to talk about, instead of the last year's sack company effect that uses jet and artificial flowers and ribbons mounted all ways in no particular standard of design.

NEWS OF THE MUSIC MEN

It's made in on the market Shapiro-Bornstein has issued two numbers with 10c. retail price of each. The music costs the retailer 10c, giving the retailer a 5c. profit per sheet. The jobbing price is unknown, but it must be several points ahead of the former whole-sale price of the 10c. (retail) music. S-B have evidently replaced their former 10c. list with this start of the 10c. music. It's the natural evolution of the 10c. price under present conditions. A few weeks ago there was some talk about the music publishers meeting the old and new conditions on a half way basis. That is instead of 10c. or 20c. retail music, a new line at 30c. should be gotten out. While some publishers liked that plan and said so, nothing was done, and the S-B two 10c. numbers seem to be the first at an attempted solution. The Shapiro-Bornstein 10c. songs are "Love, Honor and Oh Baby," and "If They Don't Want the Irish in Ireland, Send Them Over Here."

Music business is growing better, somewhat slowly though, from reports. Variety has reported in its news columns for several months the varying conditions of the retail trade in sheet music. The information has been obtained from publishers and the publishers, as a rule, tell the theatrical newspaper men they know the exact condition as they have found it, for the publishers realize the information is for the professional trade, not the lay public.

Through this those concerned have been kept abreast of sheet music selling conditions. Just now, however, there appears to be a diversity of opinion, or perhaps better, a

wider range of good and bad business. This seems to have been brought about through two or three selling "hits" appearing. The strongest of these is "The Love Nest," from "Mary." That has carried others along with it. But all the music men are not now agreed on the state of the retail trade. A publisher the other day, talking to a Variety man, said: "What do you hear about business with the publishers?" "Not very uniform," answered the Variety man. "Some say good and some not so good. How's your business?" The publisher replied: "I don't want to brag because I hear others kicking, but we are doing a great business just now, away ahead of anything at this time in years past, and while that may sound funny with others complaining, it's true." This conversation, repeated to another publisher, brought forth this comment: "Black is right. — are doing big just now. They are getting a great break, far ahead of anyone else around. For me business is so so. I don't look for an increase within a month or so and it's our fault, as we had a slow over the summer through the depression. But Black told me the other day their business was picking up remarkably fast and they felt dated while Black of all their business was satisfactory at present. I hear — is complaining as the selling thing just seems to be out of kilter at this moment. But the whole proposition looks over so much better than a few weeks ago."

"The Lead Sheet" is an attractive publicity stunt for the trade gotten out by Ch. Ries Bayha, in (Continued on Page 21)

For instance, a bracelet of flowers to match artificial flowers caught here and there in some dark tulle, forming a dress, completed by a heavy beaded band noosed over the neck, made a nondescript affair worn without occasion. The furs the Castleton girls wear were likewise not as luxurious as their station. The acting is exciting, with thrills of a secret-passed house, and villains enough to keep everybody's hair out of curl—except Fritz's.

Babe Danley in "You Never Can Tell" has everything to make a popular picture. Her clothes were brilliantly effective, her dark hair brightly brushed and coiled about her fascinating face, and making her appeal in the character of a little cheek room girl in a big New York hotel, she becomes a model and wears a complete set of Paris fashions.

To walk into the movies and see Olive Thomas tumbling from a tree in a frolicsome picture featured at the Stanley Theatre Thursday, made one blink a little and think of the irony of the title—"Youthful Folly!" With breezy curls and saucy hair ribbon, the little star came into the scene wearing a white dimity frock with puff sleeves and short hem, which well set off her dimpled elbows and trim, candied feet. Nancy, the little girl on a southern plantation, admired Paris fashions and sighed to get away. Instead she was anchored to the organ to sing hymns with her maiden aunts. She stood it as long as she could, and the snapped rubber bands at the minister's nose! Little did Olive worry about the Great Beyond then, and that is what made the picture so pathetic. By the way, has anyone else remarked that before Miss Thomas's name was taken off the big Holanck electric sign on Broadway, the "O" was somewhat out of order? Several times after her death it flashed "LIVE THOMAS."

Norma Talmadge in "Fanthos" (Law's New York) almost disappointed the ladies who always flock to her pictures to rave over her fashionable clothes. In the first reels, as a little Russian refugee, Fanthos wears clothes as mournful as the dungeon from which she escapes. Later in England she redeems herself in clothes that are neat and nice, but not unusual.

But in Paris! She has been married, and about the house wears those long, trailing morning gowns in ultra negligee—the sort of house-dress designed for no work heavier than arranging rare flowers in fancy vases. A morning suit of glossy velvet is designed with the long coat now in vogue. Indeed, this coat extends to the hem of the skirt in a straight poplin from the waist, finishing with a broad band of fur, which is also designed for the "choke" collar. In this outfit Fanthos impetuous managers to produce her husband's opera. Many a girl has been known to sacrifice everything for fame, but a new angle in plots is dared when the little wife sends her husband away to the country for a month, and in his absence pays the price for his success.

The idea revolts. A sense of irritation was in the audience when Fanthos appeared with the old ruse-manager, at a wild dinner party, wearing a vampish black dinner gown with black jet strands harnessing a shimpy bodice over her lovely shoulders. Do you think the husband should have forgiven her?

"Love me, love my dog" is the scheme in Charles Ray's new picture, "Peaceful Valley." Ann May, playing the little city girl, Virginia Hand, comes off to Houdah's farm to play with his dog. The dog is given a lot of credit, and deserves it.

Miss May shows good judgment in dressing for a summer in the mountains. A striped accordion-plated shirt worn with a short sweater is effective for a romp with the dog "Whiskers" on the lawn. A delightful summer frock of lace and tulle, worn with white stockings and adorable French sandals, is quite properly covered with a long, dark cape for motor-ing. At a dinner party at the inn, a gown of black net, trimmed in narrow bands that prove most effective in the long flowing sleeves, shows more taste than any glittering last year's ball gown that any other actress might have chosen to be more flashy. Indeed, the extras at the party were all much more fancy.

More than one girl will be bobbing her hair just the way "Virgie" did. It was curled and fluffed right up, so that a delightful silhouette photographed against the light. Charlotte Pierce, as the little farmer girl who elopes with the city fella, shows excellent feeling, and her innocence registers.

Margaret De La Mott and Ruth Stonehouse do a lot of traveling in the Metro picture "The Hope." In London they get together in society, where delightful lace hats and white summer dresses are worn on the telly-be that brings them to the polo game.

In India they dress very much the same as in London, but wear to the hot night of the formal dance when Miss De La Mott wore opera length white kid gloves! Her gown was of figured satin, draped over one shoulder in exquisite lines.

Miss Stonehouse always dresses in simple style to suit her naive personality. As the daughter of a bun shark who assumes a different name to get her into society, she has a good part. A dancing frock of black seems inappropriate for India, and the tight lines of it were not becoming enough to have inspired its creation. In a riding habit she appears best.

PALACE.

A box-office line longer than usual was in evidence, both matinee and night, Monday, with the standard ropes up both performances. The heavy demand marked a general inclination to celebrate Columbus Day (Tuesday).

The show was featured by an unusual number of classy women. There were no less than 11 players of the fair sex present, that including two singles, the supporting characters in two revues and a quartet of damsels in a dancing turn. And there was a wonderful display of "revue" costumes—perhaps a finer display hasn't graced the Palace before.

Florence Walton (New Act), who can be credited with bringing quite a flock of followers into the house for the night show, and Barbara Castleton, who was Willard Mack's chief support in his playlet, "Creaked Advice" (New Act), had two picturesque parades. Miss Walton and the Mack playlet topped the bill. Outside the box frame featured Mr. Mack. Inside the lobby special three-short board, carried Miss Castleton's name above that of Mack's and the two were in the same also lettering. The board stated that Miss Castleton was recently out of the field of films, where she had gained a name. At the matinee Mr. Mack took two curtains and then stepped to the apron with a little speech explaining that some of the references in the sketch were not intended to allude to himself or his recent experiences. To the knowing there were plenty of them which could be so taken, and they brought forth chuckles. In providing humorous sidelights, to the initiated at least, whether by design or not, considerable aid to the offering was given. At night there was no speech made, and it is likely that Mr. Mack thought it over and "let it ride"—much the better way.

In total it was a classy show all the way, despite the odd ending of the performance and at night a satisfactory one. At the matinee things were not smooth, the fault being in spotting Miss Walton's act next to closing. At best it is a classy sight turn and could not be expected to hold the house. It didn't, and replaced at night, opening intermission, a very different result was secured.

Perhaps it was known that Miss Walton could not close the show successfully, for Miller and Mack were placed in the closing spot. The "Ting Boys" had little chance to show their class at the matinee, but at night, given the same position and following the new Lightner Sisters and Alexander act, the dancing comedians delivered under the trying handicap. After the Lightner revue was over (at 11:30) the house started to stroll, thinking the show was over. The card announcing Miller and Mack stopped them along the side aisles, and there they remained, the team holding the house, with very few exceptions, until the curtain at 11:35. It is not often that a turn of the Miller and Mack kind is so assured. Either the men were doubling with another house or refusal to take the closing position forced the opening. Whatever the reason, Miller and Mack won honors and they displayed gameness in following so much show.

The Lightner Sisters and Alexander revue (New Act), "Little Miss Vamp," went from number six to eight at night changing with Miss Walton the show's only attraction. The first revue to appear was Hobbs O'Neil & Co. in "Four Queens and a Joker," making a coming number three. Herman Timberg is credited with writing it, and the act is as brightly written an offering of its sort as seen in seasons. And the little revue is brightly played, prettily costumed and tastefully staged. There is a touch of a song at the opening, with the strain admittedly lifted from a hitting operetta. As the Mexican song and business bit was well done, even if O'Neil doubt the cards the wrong way around O'Neil's clever dancing and general playing of the juvenile counted for much. The support in Mable Ferry, Dorothy Godfrey, Fay Tule and Babette Bussey looked good at all times. Miss Ferry had something on the others in the matter of pep, and tossed her curled bobbed head animatedly.

Paul Lynn and William Howland counted well in the comedy end of the show with their excitedly done "A Racy Conversation," which they displayed for a laughing hit, on fourth just before the Mack playlet. Lynn's English Johnny was carried through without a slip, and his verses, "Red Roses and Red Noses," and the like had the whole house giggling. Howland's impression of John McCormack's talking machine record is "Let the Best of the World Go By." It did not sound so much like a record as a low-pitched tone, but it was splendidly done and drew an encore. The men danced with a prison yard bit which landed solidly in spite of the bit having been done before.

Allen Stanley, the "Personality Girl," went for a big score on seventh. She gave eight or nine numbers in all, half of them being encores. Miss Stanley is recently out of William Rock's "Mish and Mish." But for her vaudeville return, the routine is all of polished numbers. No doubt some well-wishers added to the returns, but Miss Stanley's (Continued on page 21)

FORT WAYNE SWITCH.

(Continued from page 1.)

eral atmosphere. Its orchestra is excellent and its stage crew perfect.

Mr. Stouder and Harry Trishett, the Palace business manager, summed up as they told the results of converting a split-week tank into a full week metropolitan stand. They said that business had increased sufficiently to guarantee the success of the new method. The rate of 25 cents for night seats and 10 cents for matinees, together with the more solid patronage, had added about 33 per cent. to the gross receipts over last season, which was a profitable one. The difference in expense, saving the double billing weekly of two shows and the added advertising and rehearsal, further augmented the proceeds and made up easily the difference in salary totals for two additional acts.

Book Seat Acts.

The full week made possible the booking of the best acts which now played Fort Wayne as a regular vaudeville stand. The very high priced acts take a slight cut, which they have in some because they never come to Fort Wayne unless they are very near and save either riding off half a week or making another jump.

Mr. Stouder said that in the two-night policy the second show is always a problem. In Fort Wayne of anywhere else, and is never consistently profitable. A fair matinee and a good night show, he said, far exceed a big first show and a poor second one. The Palace gets 25 cents top at its matinees.

"I believe," said he, "that any town of around this size can make money by playing full weeks on a policy similar to that of the Palace. It not only uplifts the industry, makes the shows more impressive and the result generally more standard and respected, but makes possible a finer class of talent available to the smaller towns, which, after all, is the big thing—the show is what counts."

"I am having Orpheum and Keith headliners routed in here this year who will play no other house from coast to coast except the regular big-time routings. The newspapers and the community have awakened to the fact that Fort Wayne is getting as good shows as Grand Rapids, Indianapolis, and other nearby cities of much larger population, and far beyond what is being shown in Evansville, Terre Haute and other nearby cities of about equal population. Traveling men are carrying this broadcast. As a result we get a solid hotel trade, which is a city of this size is a big element."

"The citizens are for it and I have been blushing for a month over the comments."

"I look to see a general movement in towns of between 25,000 and 100,000 toward the full week, two-a-day policy as soon as it becomes broadly known that this is the money-making plan and the all-around system for better results. The split-week idea was primarily the consequence of belief that people would come twice a week. Some did. But I find that with a better show I have as many people come twice to see one good bill as I ever had to see two mediocre ones. It may interest the brother managers to know that the change has netted me not less than \$1,000 a week above last season's parallel period—no small difference."

Glen Hart of "Tink" Humphrey's Keith Western office books the Palace.

STRAND'S CLAIM PAID.

Red Brill, owner of the Strand Parliway, L. I., sent his cheque for \$75 to the Vaudeville Managers' Protective Association this week. Brill's cheque was in payment of a claim for \$75 made against the Strand by Mabelle Sherman through the house refusing to allow her to play Sunday, Aug. 1.

The V. M. P. A. settled the claim. Mr. Brill's cheque being in payment for the V. M. P. A.'s outlay.

"GOV." ROBINSON'S WIFE DIES.

Chelmsford, Oct. 12.—Mrs. Mary L. Robinson, wife of Governor John F. Robinson, passed away at her home at 7 o'clock this morning after a long illness.

The Governor is slowly recovering from the nervous shock caused by his wife's death. Mrs. Robinson is survived by her mother, Mrs. William Bell, and sisters and stepchildren.

SHOWS IN NEW YORK.

(Continued from page 14.)

With press seats out, figured great takings at \$3 top as against \$2.50 for "Aphrodite." Salary list and overtime first week run around \$30,000.

"Night Boat," Liberty (37th week). With "Irene" this great draw forms the pair of musical holdovers from last season. Pace still steady and profitable at \$11,000 that it looks for another month.

"One," Belasco (5th week). Fooled the talent so far and classes well up with the moderate success. Jumped last week over the previous week, getting \$11,700.

"Opportunity," 45th Street (12th week). With nearly \$1,000 weekly, this drama is nothing satisfactory. Should run until holidays.

"Outragious Mrs. Palmer," 25th Street (1st week). Opened Tuesday after premiere in Brooklyn last week. Regarded as having a chance.

"Pitter Patter," Longacre (3d week). Around \$12,000 last week, with bulk of patronage on lower floor. Backed up strongly late in week and started off with rush this week, getting over \$2,100 Monday night.

"Poldark," Park (6th week). Dropped back after temporary spurt and is again reported stopping at end of the week. Succeeding attraction not announced up to Wednesday.

"Poor Little Rita Girl," Central (15th week). Worked come-back last week, the takings leaping \$1,000 for a gross of better than \$15,000. Show must leave Saturday, the film "Over the Hill" succeeding.

"Spanish Love," Maxine Elliott (9th week). Between \$11,000 and \$12,000 weekly. Attraction has heavy production outlay to anticipate before it can begin turning a profit.

"Sweetheart Shop," Knickerbocker (7th week). Goes on road Saturday, failing to catch on. Management acknowledges error in cutting run in Chicago, where show was knockout. "Mary" succeeds next Monday.

"The Bat," Morosco (5th week). Hitting on "all twigs" with weekly gross at \$11,200. Standing room draw at every performance. Rank with three demand leaders.

"The Charm School," Hippodrome (11th week). Pace never big, but business always fairly good. Attraction was plenty of praise. Final week, going to Highway time Monday. "The Skin Game" succeeds next week.

"The Mirage," Times Square (3d week). Last week was first full week and the takings went to over \$17,000, virtually capacity. Following adverse comment in dailies this attraction surprised.

"The Tavern," Cohan (3d week). Good business latter part of the week, but chances of this one landing is still in doubt. Around \$8,500 last week.

"Tip Top," Globe (13d week). The new musical smash and with a \$150 top, played to around \$25,000 for its first five days. Louis good until spring.

"Three Live Ghosts," Greenwich Village (3d week). Played to real business and is seeking an uptown theatre. Can afford to wait for a choice berth; made a profit of \$1,400 last week.

"Tinkle Me," Selwyn (9th week). One of the several new musical hits figured to run all season. With \$21,500 in last week, business was capacity except for matinees.

"Unwritten Chapter," Astor (1st week). Latest A. W. Woods offering with Louis Mann starred. Reviewers divided in comment, but looks like money getting.

"Woman of Bronze," Frazer (4th week). Shows considerable strength among dramas and is in the run.

"Welcome Stranger," Cohan & Harris (5th week). Lacked but few dollars to reach \$20,000 last week. Is undisputed leader of Broadway's non-musical attractions and is beating some of the successful musical shows.

ETHEL BARRYMORE OPENS TO \$25,000

Only Attraction in Chicago Really Selling Out.

Chicago, Oct. 12.—Ethel Barrymore in "Irene" hit Chicago with a wow and \$140 top played the week without one empty seat, totaling over \$24,700. Some other shows are getting big returns, but no other is a real turnaway.

Richard Barthelmé in "Beyond the Horizon" is the surprise failure. It was not expected that with this morbid play an anti-war drama would be in the running. The show is a flop.

"The Storm" is a flop, with a gross of \$1,000 for its first week.

"Dulcinea" (Cohan) is a flop, with a gross of \$1,000 for its first week.

"Sundae" (Cohan) is a flop, with a gross of \$1,000 for its first week.

BROADWAY HOUSE SHORTAGE.

(Continued from page 13.)

"Jim Jam Jams," at the Cort, stands a good chance, getting \$12,500, which is better than "Listen Lovers" first week. "Pitter Patter" beat \$12,000 at the Longacre, just about beating its stop limit. Added to this bunch of musical hits there are the two holdovers "Irene," at the Vanderbilt, looking good for all season, and "The Night Boat," good at the Liberty for another month or more.

"Welcome Stranger" tops the non-musical group and came within \$50 of \$20,000 last week. "Enter Madame" reached its real stride at the Fulton, where it moved last week. It played to \$15,322, which was absolute capacity and looks safe at that pace indefinitely. "The Bat" and "The Red Man" stand up to form with fine demand and business. "The Mirage," which got a bad break from the reviewers, beat \$17,000 at the new Times Square last week and looks to be "in." "Three Live Ghosts" is drawing trade down in the Village and will soon land on Broadway.

This week's premieres brought "The Unwritten Chapter" (formerly "Unadmirable Friends") with Louis Mann into the Astor Monday. The critics were widely apart on the comment, and whether the piece will be a money maker is a problem. The other openings were "The Meanest Man in the World," with George M. Cohan in the cast, at the Hudson; "The Outragious Mrs. Palmer" at the 25th Street, and "Kissing Time" at the Lyric.

The musical list loses three attractions Saturday. Reginald "Poldark" going on tour, also true of "Poor Little Rita Girl," but three new musical shows arrive next week. "Hitchy Koo" goes into the New Amsterdam, "Mary" succeeds "The Sweetheart Shop" at the Knickerbocker, and "Lulu" (called "The Girl in the Private Room") lights up the Nora Bayne. Other shows coming next week are "The Skin Game," which sends "The Charm School" out of the Hippodrome, and "His First Year," which arrives at the Little.

The bookers negotiated two buys this week for attractions opening next week. Both of the buys are for eight weeks in advance with 500 seats a night for each of the shows and a 20 per cent return allowed. The first buy set was for "Mary" which opens at the Knickerbocker. The other was for the New Amsterdam for "Hitchy Koo." Both are looked upon as sure fire for the agencies with the "Mary" show getting a little the best of it, the advance view being that the show will run a year.

The agencies are reporting a reaction against the \$2.50 week nights and \$4 Saturday and holiday nights' top. This is especially true, they say, in the case of "The Mirage" and "Freckles," although the public seems satisfied to stand that price for "Tip Top" at the Globe. The fact that the two biggest demands in town "The Bat" and "Enter Madame" are playing at \$2.50 and \$3 top makes it all the harder to get last season's in-and-out engagements.

"White's Scandals" (Colonial, first week). Opened at \$2.50, running at \$1.00, playing almost capacity; about \$25,000.

"Aphrodite" (Auditorium, 4th and final week). \$20,000, with three extra matinees.

"Money Girl" (Cohan's Grand, 5th week). Sweet show in popular house; \$15,900 without being sensational hit.

"Wedding Bells" (Cort, 10th week). \$7,500; profitable but not at all enough to hold this nifty theatre.

"Buddies" (Woods, 10th week). Heavily press agented and discreetly handled; \$15,000, never a knockout. Wynne's Carnival (Hippodrome, 9th week). Shining a little, but still not \$20,000.

"Abraham Lincoln" (Blackstone, 2d week). Marvellous business, around \$15,000, which is the top for the history of the theatre.

"Adam and Eve" (La Salle, 5th week). Drawing capacity week ends and matinees; a really little hit in ditto house; \$2,500.

"Passion Flower" (Central, 5th week). A hit that came out of nowhere and is playing about the same place, outside the loop on a dark side street, said to be getting around \$10,000, which is capacity or near it for this little upstart stand.

"Beyond the Horizon" (Hippodrome, 1st week). Seriously taken for a flop, drawing nothing.

"Purple Mask" (Globe, 2d week). Less interest in gave place to "Hitchy Koo" and it went over the top, playing next week, midway to \$20,000.

"The Storm" (Hippodrome, 1st week). Only unknown quantity, which the Hippodrome party is getting around \$11,700.

"Scrambled Wires" (Hippodrome, 1st week). Opened Sunday night, with a gross of \$1,000, but the material of J. J. Hume and Tom Hetherington should draw smart patronage.

the higher price for other shows. In the list of buys are two the agencies are not strong on. They are "The Tavern" at the Cohan and "Jim Jam Jams" at the Cort. These two are the bad boys of the list.

The list this week totals 21 attractions with the "Polka," "Sweetheart Shop" and the Century's "Nine O'Clock Revue," ending this week. There will be no renewal on the Century buy unless the Shuberts absolutely compel it. Those listed are: "One" (Beltone), "Happy-Go-Lucky" (Booth), "Mecca" (Century), "Century Revue" (Century Roof), "The Tavern" (Cohan), "Jim Jam Jams" (Cort), "Ladies Night" (Sittings), "Call the Doctor" (Empire), "Woman of Bronze" (Frazer), "Enter Madame" (Fulton), "Tip Top" (Globe), "Night Boat" (Liberty), "Pitter Patter" (Longacre), "Gold Digger" (Lyceum), "Spanish Love" (Hippodrome), "The Bat" (Morosco), "Little Old New York" (Hippodrome), "Tinkle Me" (Selwyn), "Greenwich Village Polka" (Shubert), "The Mirage" (Times Sq.) and "Broadway Brevities" (Water Garden).

In the cut rate list 16 attractions were offered Wednesday, with orchestra seats available for all but "Pitter Patter," "The Guest of Honor," "Little Old New York" and "The Outragious Mrs. Palmer," for which balcony seats were being sold. The others were "The Mirage" (Times Sq.), "Lady of the Lamp" (Republic), "Because of Helen" (Funch & Judy), "Blue Bonnet" (Princess), "Anna Ascends" (Playhouse), "Poldark" (Park), "Sweetheart Shop" (Knickerbocker), "Opportunity" (44th Street), "Century Revue" (Century Roof), "Poor Little Rita Girl" (Central), "The Charm School" (Hippodrome) and "Little Miss Charity" (Belmont).

LEAN'S SHOW NOT CLOSING.

"Look Who's Here," the Cecil Lean show under the direction of Max Spiegel, will not close Saturday at Meriden, Conn., as expected.

Mr. Lean has leased the production from Spiegel and will continue it under his own management. The company remains intact.

(Continued from page 13.)

JACK AUSTIN, Black Face Comedian. 10 Mins. One. Keeney's, Brooklyn.

Jack Austin is a tall, lanky chap working in blackface comedy act. He's versatile, singing, dancing, monologuing, pantomiming and doing trick stuff on the piano and doing them all very well. He opens with talk about the other actors along the lines of George Wilson, Jack Wilson, Al Herman and other blackface comics. A ballad next delivered with ability is followed with a soft show dance. Another ballad and then Bert Williams' poker game pants hit, unannounced but a faithful imitation. A sat song with sure fire comedy lyrics and "Marching Through Georgia" played in different tempos on the piano in a Charles R. Sweet. He also does the music box, etc., cleverly. Mr. Austin has a natural southern accent that comes in handy for his black-face characterization. Evidently feeling the audience might doubt his color, Austin took his gloves off at the same time announcing he was white. That the audience should need proof of his color—and they were curious—was a real testimonial to Austin's ability as a character impersonator. He was next to closing at Keeney's the first half and stopped the show Tuesday night.

"A BIG SURPRISE" (B). Comedy Sketch. 10 Mins.; Full Stage. American Roof.

The three short outside Low's American the first half was mute regarding the producer and names of the three people comprising the cast of "A Big Surprise." It's a crude comedy sketch of old school construction with dialog situations and business that can secure certain laugh returns in the small theaters. The surprise mentioned in the title is brought about by a returned soldier believing he is a father. This because he hears a baby crying off stage. The infant belongs to a colored workman working in the house at the time. Before the wife walks out with a rather phony doll imitation of a colored baby for the singing, there is a little scene that holds some comedy, which brought laughs on the Roof. The final business of being interrupted by the audience Monday night brought little. The three players have the low end of the house with a show of experience. The act was a little thing, but will do for the top house.

OVERHOLT and YOUNG.

Song, Dance, Talk. 12 Mins.; One (1) and Two (11); Special Drop. American Roof.

One of those boy-and-girl flirtation opening, patter, song, dance and double finish turns. In one, girl enters R. and exits L. with boy trailing her to "two," a post office scene. Each claims a letter. Here is a smash note. His is an account of an auto smash-up. She reads an excerpt. He ditto. This sort of thing alternates and the composite of both letters proves a funny proposition with some of the phrasing. An alarm clock bit is brought into play for comedy. Its peculiarity is that it rings when anybody within hearing tells a lie. The boy brings a few tall ones and the alarm clock gives him away. The girl is not spared either. The bit is reminiscent of the Dugan and Raymond business with the apple tree where, by a pippen does a brodie every time veracity is bumped. The couple then double in a number about "Outside" followed by her solo about "The Other They Got." The boy does a clog and "You Never Can Tell" is again doubled for a finish. Good small timers for the top spot. Abel.

RENEE ROBERTS and CO. (3). Dancing. 17 Mins.; Full Stage. Harlem Opera House.

Miss Roberts is a too dancer supported by three young men, two singers and dancers, the third at the piano. She wears no less than four uncommonly pretty frocks and does as many slightly dances, the boys filling in the intervals for changes with various specialty bits, the best of the lot being a final dance by two of them. This discloses the dancing pair as tip-top steppers. One of them is long and lanky built, the other a nice looking blond youngster half a foot shorter. They put over a routine, the equal of anything seen in a specialty pair for a long time, and suggest that they might be worth the attention of a production manager looking for a team on the order of Van and Schenck. In addition to his top classification as a dancer, the string bean chap has a good comedy style. He did a bit of a country boy singing his first song at church concert that was genuinely funny and suggested that he might be developed into that rarest of creatures, a specialty dancer who can handle humor and comedy. The act has a pretty setting in drapes of pastel shades. Miss Roberts' costumes call for comment. For a semi-Egyptian bit of stepping she wears the rarest imaginable bodies of gold material of rich appearance, and for her next to last dance appeared in a short skirted orchid affair trimmed with rich fur. An exceptionally bright and slightly number, full of animation and pleasing specialty. They have the material, and the right vehicle would put them in the big time running.

BECK and STILLWELL. Song and Piano. 12 Mins.; One. American Roof.

Two men, Tuxedo clad, in a singing and piano turn that will hold close to any bill. Beck was originally of Weber, Beck and Frazer. Stillwell, who handles the lyrics, is probably from cabaret. Both are finished exponents of the rathskeller style of singles and doubles. Opening with "Happy Hottentot" double with a sweetly harmonized second chorus, they follow with a laughing song also double. Stillwell sings with "Lena" on the piano, expertly played with all fishing out, and Beck does "Robinson Crusoe" as a single, getting a lot out of the lyrics through proper expression and unusually clear enunciation. A French comedy double for closing. The act would make an ideal number 2 on the big bills as it stands. Bell.

SANSONE and DELILA. Balancing. 12 Mins. Full Stage. Prospect, Brooklyn.

Man and woman. The man is a wonder in the balancing of heavy weights. Among his feats are the balancing on his chin of the woman perched on a bicycle. The woman is a marvel of balancing. Her best feat is the chair balanced on her chin. The balancing and the funny trick has the men laughing. The woman who is a top a first-class comedian when it comes to a specialty act and when it comes to a specialty act she has the woman balanced on a long pole carrying her off in her position. A big time opening or closing turn in every respect. Bell.

SHAPIRO, BERNSTEIN

BROADWAY'S BIG MUSICAL COMEDY SONG SUCCESSES

"JIM JAM JEMS"

THEATRE NEW YORK
 SWEET LITTLE STRANGER
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"THE LADY OF THE LAMP"

"TIP TOP"

"THE GREENWICH VILLAGE FOLLIES"

OF 1920

"BROADWAY BREVITIES"

"ZIEGFELD FOLLIES" AND "MIDNIGHT FROLIC"

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(Let's Bring Them Over Here)

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& CO. BROADWAY and 47th STREET
NEW YORK CITY

ELDRIE

in

Direction LEO FITZGERALD

Imports of Yiddish drama have been interrupted in the past several years after an absence of ten years of Yiddish theater in the Jew-

NEW YORK

FOUR MORTONS

SAM — KITTY — MARTHA — JOE

COLONIAL THIS WEEK (Oct. 11)

Regards to CLARA MORTON and MORTON and GLASS

the Art Theatre (the old Garden). He is one of Germany's foremost dramatic artists. From was stricken in Vienna where one of the directors of the Jewish Art Theatre found him, playing before Viennese intellectuals. He was induced to give up his competency there and appear here for the second time.

But the thrill which has been given alone by that clientele. From this obscure corner at Madison avenue, at 37th street, Shildkraut's personality and his art have attracted the Broadway public. Habitués of opening nights, paying or prying their way in rain or shine, these first night houses are a legion to themselves in weighing the virtues of deficiencies of this or that attraction. Their approval is invaluable to themselves, but in fairness to them their judgment is often sound. However, when they give an attraction the seal in an afterthought, it's a safe bet that the attraction may die as far as their recommendation is concerned.

Shildkraut is "all there." His characterization of Vasyll Poodnyash in this version of Tolstoy's novel is at once the interpretation of an actor with an intellect on the stage. His art is the artfulness that lifts the tempo with his immediate presence. He is a man of vigorous virile personality. In command of nuance and tonality in speech, clear diction. His ability is an ableness to impress himself upon his audience without apparent effort and retiring into the background without violating the technicalities of the ensuing piece of business.

By comparison there is triflingly little of the artifice in that polished actor of the contemporary American stage, not straining for effort; instead a genuine desire to translate the mood having little to be desired in its conception. His technique is not at all to be wondered at. For his tutelage is the influence of Professor Max Reinhardt, in whose productions Shildkraut essayed the leading roles, until disengagement severed this relationship.

In assessing Shildkraut as his foremost figure the Jewish Art Theatre really comes up to its point in dedicating that institution a year ago to the best. The past season, though starting meritoriously with Emanuel Reicher as its directing head, fell short of its ideals.

Of the play itself there is little of the ingredients to satisfy a Jewish theatre-going audience. In dramatizing it M. Katz prepared the work at the request of Sarah Adler, the wife of Jacob P. Adler, who was then playing opposite Shildkraut in a Brooklyn playhouse. That was about ten years ago and the drawing power at the time was not unprofitable, but not a sensational hit.

The production has been ably but not expertly staged by Leonidas Snyegoff. In the cast and as leading woman is Anastasya Oranovskaya, the producer's wife. Both

are recent arrivals from Russia where they played in the Orthodox Moscow Art Theatre, according to report. However, beyond an average degree of capability, she does not bring to the Yiddish stage the capabilities of a Kallish or Naimova, although the spark is there. In a smaller role of the nurse, Bina Abramovitch presented a picture that was sustainingly Russian, almost as much as the stationary camera; but as for the others there was little for them to do to bring them into the picture.

In preparation to Shakespeare's "Merchant of Venice" which that theatre will soon present, Shildkraut will, naturally, play Shylock.

VAUDE REVIEWS.

(Continued from page 30.)

ability to handle lyrics is exceptional, and through that she won a lot of legitimate appreciation. With "Broadway Blues" she did excellently, and did more with "Himbo" than several others using the number could do together. There was a new novelty number or two, not yet established. Miss Stanley stands out from the usual, and it would be interesting to see what she could do with restricted material.

Emerson and Baldwin got a whole flock of laughs on second. Baldwin (if he is the comic) is an infectious comedian; with the imitation and juggling stunts he never misses fire. A fast and funny turn. "Dance Creation," with a clever man specializing in Russian stepping, opened the show, and in spite of the early spot commanded attention and drew returns. The act carries four girl dancers and special settings.

COLONIAL.

A cooking running vaudeville entertainment was served at the Colonial this week with the Mortons, the sextette comprising Sam, Kitty, Martha and Joe, Clara, with her single and Paul with Naomi (Glass) walking away with the head, line and hit honors of the bill. Down on Tuesday night was just about all the house could hold and those present just ate up the show. There was one switch in the bill, the Le Grohs, with comedy contention and tumbling turn going from the closing to the opening spot and the Felts and Fisher act moving down. The former act started the show with a rush, doing only six minutes in one but pulling down an amazing applause and laugh return for the spot they were in. Felts and Fisher got the worst of the break, coming on to close the show after the Mortons en masse had carried the entire second half, and the house was up and on its way while they were working.

Following the Le Groh act the Felts Girls put in an appearance and offered a pleasing little mélange of song and dance. There is a cute act without any great punch, but it carries ideas.

The program carried the information that the next act was "a revival of the Four Fords presented by the Ford Sisters." The programming also carried the name of Mayme Gehrue and Edwin Ford. All told there are five people in the act, the four dancers and a piano player (New Acts). Hibbit and Malle (New Acts) managed to get some laughs.

Closing the first part Moore and Hickey presented "On Fifth Avenue" (New Acts) with Eddie Barone featured. The act is a revised edition of the "Benny Bently" turn which was tried out earlier in the season.

A news weekly started the show at 8:15 and the Topics were present opening intermission, the closing at 11:15.

RIVERSIDE.

The holiday couldn't quite fill the Riverside Tuesday night, but a goodly crowd was there on both sides of the fence. The bill had been switched considerably after the Monday matinee and was in smooth running order.

Comedy acts predominated, with honors going to George N. Brown, the walker. Brown utilized several boy pants from the audience to demonstrate his untamable humor. Two girls also got over on their volunteer comedy, finally running out of the theatre in confusion. They looked a lot of the wise ones. Brown's finish remains the same. He is considerable showman and is getting the same kind of yell with his plants that used to get Cliff Barone's comedy circus. In the very spot he fooled them.

The Marconi Bros., on just ahead, woke them up with some fine piano action, then doubling and solo work. These boys stepped on it for the rest of the bill and made an ideal selection for the spot.

Lynia Barry (New Acts) followed the athletic turn, with Eddie Poy and Family (New Acts) moved up from second after intermission to closing the first half.

Both of the new offerings smashed over, hanging up a high average for the opening half of the bill.

After intermission Adelaide and Hughes topped the artistic honors in their dance and song cycle. They were followed by Robert Emmett Keane, who opened like Man of War with several new stories and a cooking comedy Spanish song. Keane then took advantage of the customers by repeating the same collection of war stories that he was using during the quarrel. He closed with "Brotherhood in the Morning," his best recitation. The old boys went just as well as the new ones, so why worry about new material. He was a resounding hit.

The Four Orphans, one of the best comedy wire acts in the business, held them in. The three straight members of the turn are excellent wire workers. The comedian makes a couple of comedy impressions, aided and abetted by a live duck, which struts across the stage in a

march following the comic, who is playing a life. Later the comedian mounts the wire to do some impossible stunts with a wire attached to his shoulders and handled from the flies a la Collins and Hart. His final make-up also runs to the "tramp." It's a dandy turn, nevertheless, and will hold the attention of any gathering that gets a peek at the opening.

Alfred Parrel and Carley opened the show with rag pictures. Cpa.

BROADWAY.

Quality and quantity brought a hard-fought audience Tuesday night. The show moved with precision except for L. Wolfe-Gilbert kidding the spot light man about one day getting his "cues" right. Ramsdell and Doga started with the introductory dance. The waits number cheered them a trifle more, as did the minstrel by the lady on toes. The costume of orange finally caught the open admiration of the ladies, so that with the wind-up, the atmosphere was a little brighter. The trio work, fast, scarcely losing a second, and satiated in the opening turn.

Edna Bentley, on second, was effectively vivacious though a little inclined to imitate Johnson. She finished with loud acclamation over her efforts, and then asked if "they" would like to see an imitation of Pat Rooney. They did, and she gave Pat Rooney as Pat is.

The full stage accorded Sullivan and Scott to spill the just of domestic relations between a husband who was waiting for a "winner," and a wife for whom he would come day go out and get a job in a truly funny slice out of life. The act arrived in third spot, offering a division in entertainment that was billed just right. A Robins did not have to strive very hard to produce laugh on laugh with his assortment of whoopee instruments.

Chapelle and Almette, following, produced two voices that filled every part of the house. They sang with feeling and animated the lyrics. The reception following was deserved, and the colored team further obliged the house by giving an impression of Jack Norworth and Nora Hagen in a version of "Mandy."

Marshall Montgomery ventriloquized himself with customary effectiveness. His material has been augmented by making stock of the White Sox players and other current bits. All found a willing response until he finished to loud applause on his last curtain.

L. Wolfe-Gilbert opened on a stage minus the foots, but with one border illuminating the proceedings. He started with his compositions, exchanging a little banter with his expert on the ivory. The change to a spot necessitated admonishing the spotlight man for not being quicker. From this he graduated to the chorus repertoire of his former successes. His assistant, introduced as the maid "picked up" from one of the Keith houses, did not sustain the illusion with the glinting of a large diamond she is fortunate to possess, but her voice in "Afghanistan" and "My Bidding Room" has beauty, and she knows how to use the upper register without pinching. Her success was as emphatic as the composer's. At the conclusion Marshall Montgomery was hailed upon the stage to whistle the concluding chorus of "The Bidding Room."

Marguerite and Alvarez, billed as "sensational acrobats" closing the show, would have to look far for any one to dispute the billing.

JEFFERSON.

Managers of the Yiddish theatres on the lower East Side have been complaining of poor business this season. The cause may be very apparent if competition by the Jefferson has anything to do with it. A big-time bill such as opened Monday, embellished by costumes and other a tribute that big acts are using plus the novelty of better class vaudeville, is earning a good many of the patrons who otherwise would spend an evening elsewhere. With the prices at the Jefferson not over \$1 top for the best seats, and the attractions in Yiddish playhouses decidedly lacking in novelty, the plays of a previous standard compared to the pioneer days of that institution, the reason may again be inferred that big-time vaudeville is making inroads.

A glance at the Jefferson audience is almost positive proof that the Yiddish audiences are tugging away from their legitimate institutions and giving the preference to this big-time house. In some quarters it is believed that present conditions, especially the labor question, is responsible for the defection in attendance. The fact is that the Yiddish theatre is deteriorating from many standpoints. For one it is the play; for another, audiences are a trifle weary of seeing the same artists enact the same roles in a repertoire that has not been increased by ten good plays since the death of Jacob Gordon.

The pictures lured them at first as far north as 14th street. Now the Jefferson will hold them if an array of talent similar to the current program assembled in a repeated weekly. This audience is a very peculiar one—practically in no other big-time house is there such a cosmopolitan gathering. Sometimes they don't know what it's all about. Brilliant comedy lines will often fall flat, as Monday's show proved; seeming lack of appreciation for an effective gag elsewhere responded to with applause may prove ineffective here. But make them laugh here and they won't let you go.

The show was under pressure Monday night, for lack of smooth running in the changes. The paces reacted to, this audience as that a slump was made in the openings for the respective acts, while it took an average of ten measures before there was any sign that the show had come to life. The men in the pit seemed to offend by holding a conference between themselves during one of the talking turns. There was almost too much dancing in the bill. From Brown, Gardner and Harret, opening, to Whitting and Hart, opening second half, seven consecutive acts tepidized over the stage. It was very weak in comedy relief until Lane and Moran came along in next to closing first half. What the show lacked in this vein up the period was obliterated. They stopped the show as a closing reward for every minute of the time they were on the stage. Not a dull moment. The team work of this pair caused one laugh to chase another. They worked almost in the manner of ad lib and so ingratiated themselves that on a darkened house Lane made three entrances from the left wing and still retained the fun. The "Yip Yip Yaphankers," with John Rothman and Frank Melton, were fed with certain up and the comedy started by a former turn severely subdued by the antics of "Achanas." The combined efforts of these co-warriors won them a running finish in closing the first half.

Brown, Gardner and Harret opened following the pictorial. The latter held nothing startling, the audience passing it up in anticipation of lights and the opening turn. The dancing of the couple merits praise for their efforts rather than their grace. The "so-so" act scored with the house in his own specialty while the others make the change. Hilly Duval and Merle Symonds had no difficulty at all in making the dance spot a pleasure. Miss Merle was a trifle indolent in her enunciation of the opening song, but it is to be admired for her agility in dancing, as her partner evokes admiration for his nonchalant manner. Miss Merle had a little too much color for a too white brow, and appeared at a disadvantage in inability to make up a fault easily remedied. The "Extra Dry" act in third spot showed plenty of class, speed, effective dancing and costuming, which was very pleasing to the eye. The lady playing the school matron scored an individual hit with her drunk scene, walking off with a well deserved hand. The turn moved with precision, spirit and a tempo well sustained throughout, finishing to a down curtain, while the last song was enured to its rise and descent.

"Little Miss Melody," Jack Lall's vehicle for Whitting and Hart, preceded the "Topics," opening second half. It seemed a trifle irregular in view of Mitt Collins holding the next to closing spot, but in the position the turn was highly impressive for the clever lines and the quality of its dialog.

The wedding of Mr. Jazz Bo of Times square to Princess Melody is, to say the least, unique. Its significance as a symbol is a tribute to a highly imaginative mind writing of, for and by the vernacular. Miss Hart and Mr. Whitting were at their best, working unsparingly in a spot not usually accorded to an act as past time. Their assistants held pace with the featured members, and so did the man playing the game role of the perturbed sister. The chorus held its own in voice and was never obtrusive.

Mitt Collins made his entrance to some departing clientele. No great interval passed before his audience was almost in convulsion. This bland imitator of the deceased Cliff Gordon is timely in his monolog, which is punctuated now and then by a few jokes which might be cut out for the benefit of an equal num-

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Direction RALPH FARNUM, ED. S. KELLER OFFICE

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THIS WEEK (OCT. 11) B. F. KEITH'S BUSHWICK, BROOKLYN, N. Y.

MANAGERS AND BOOKERS CORDIALLY INVITED

Direction ALF. T. WILTON

her who might take offense. Bert and Florence, Mary concluded in their "Novel Idea." The act scarcely deserved the rancor, but the show had run then up to 11.15—a trifle long. It may be said, but money's worth assuredly.

KEENEY'S BROOKLYN.

Keeney's was jammed to the back walls Tuesday night. A couple of vaudeville agents lamping the show for new material were discussing the heavy business, and each advanced a reason for it. One was inclined to credit the draw to Tuesday being Columbus Day and a holiday. The other figured the natives of the un-connection borough might have been so depressed by the sad news from Cleveland Tuesday afternoon telling of how Tris Speaker's Indians had busted the Trolley Dodgers' dream of capturing the only world's championship flag. Charlie Elliott's pots had come within stirring distance of for ten years, said natives were trying to forget all about it via the pop vaudeville and picture route.

Neither mentioned Fred Curtis, and that's where they overlooked a bet. With all due respect to Christopher Columbus and the gloomy feelings of the Brooklyn baseball fans—and that means all Brooklyn, the whole 2,000,000 of them—it's a fact the real reason for the crowd was the quality of the show. Twice weekly, despite all alleged act shortages, Curtis, the Keeney booker, somehow manages to put together a consistently high-class bill.

There were eight instead of the usual seven acts Tuesday night. Kelly and Post, working as Bradbury and Lamont, being the added starters. It would be difficult to find a better blended and varied bill. The whole range of vaudeville was there—dancing, singing, acrobatics, comedy, a sketch, a quartet, a girl act and a big animal turn. Coan and Whiting, a two-man dancing combination with a host hotel set to back up their specialties in the stepping line, opened. They sent the show off to a burrah. The Hoffman Trio followed with a fast comedy cycling turn. All of the above cycle trio formations, with one or two given a novelty twist, were run through in big time, with an appreciative applause return at the finish.

The Four Pals (New Act) hit 'em hard No. 3, and "Girls Will Be Girls." Morris Greenwood's production turn, headlining here the first half, made this neighborhood house look like a Broadway theatre. Florence Lorraine, who gets legitimate fun out of a Swedish character in the fore part of the act and who later drops the character for a straight role and evening dress, is the featured comedienne. She is equally at home either way, straight or comedy, and makes the act. The turn is handsomely costumed and suitably mounted comically. There are laughs galore and a series of good specialties to fill in between the comedy sections. The only thing the act lacks is a good applause finish. The bridal number now employed is pretty but not strong enough to follow what goes before. There were but three girls on view at Keeney's. Six would make the act look far better.

Holmes and Le Varr slammed home a hit with their artistic little comedy sketch. The man does a "saw" minus hiccups or any of the cut-and-dried trade marks. The woman is a petite blonde who reads lines as they should be read. The novelty setting also gives the act atmosphere seldom found in sketches playing the pop houses. Maybe this one won't continue in that field over long. The couple's ability and the high standard reached in their offering should send up the ladder speedily.

Bradbury and Lamont or Post and Kelly—names don't mean a thing at Keeney's, which is a favorite hide-away—sue themselves into favor with those twin stars of the current pop list. "Child Hunt" and "My Jingo." They also hung up a half comedy scene with some pleasant kidding. Jack Austin (New Act), next to closing, and Shaw's Circus filling the end frame. While Shaw's act has the familiarity of acts of its type—singing, gymnastics, trick ponies, unruly mule and a naturally funny baboon—the turn is presented in a big time way. The greyhounds are wonderful at jumping over high obstacles, a brown dog

for a feature trick clearing over 20 feet in a jump from a springboard over a pile of cylindrical props. The mule is not as vicious in appearance as most, but a good animal comic who seemed to know just where to toss the colored heater plants for the biggest laughs.

Keeney's is now charging sixty cents top, with war tax included. Besides the vaudeville a Mutt and Jeff comic, Pathe Weekly and Tom Mix in a live reeler were included in the picture section the first half. It's a great sixty cents' worth.

5TH AVENUE.

Old Favorites Week at this house all week, with the Four Marx Brothers, Herman Timberg and Flo Lewis splitting honors three ways for the edification of a super-capacity attendance. Columbus Eve 8 P. M. was the case by 7.45, with even standing space not to be had. The Clairmont Brothers opened with a revolving ladder turn to mild interest.

Elmer Cleve xylophoned his way in No. 2 to a rousing score. Helen Glean and Co. filled in the sketch spot, also to tepid interest, although the general unsettled condition of the standees might have been a handicap. Pay Marbe revived matters and from there on the same vivacious tempo was maintained, with Flo Lewis pulling down one of the big hits of the evening in a routine conceived by Herman Timberg.

The Four Marx Brothers then came and scored their usual hit for a flock of extra bands. The act is playing the entire week at the Fifth Avenue. The older Marx had to beg off with a few words to permit Herman Timberg's entrance, who, despite this succession of comedy hit turns accounted for himself per always. Herman and Grace (New Act) concluded and kept the transient audience standing in the rear, once under way.

Abel.

AMERICAN ROOF.

The American Roof is an institution in its way much like Tony Pastor's was a generation ago. There's a certain individuality and character about the Roof just as there was about Pastor's famous old variety house that many a far more modern and pretentious vaudeville theatre might well envy. Like Pastor's, too, the Roof has a clientele all its own, discriminating, quick to recognize and appreciate talent and charitably disposed toward mediocrity. And to further carry out the parallel the Roof, like Pastor's, has its own way of arranging the sequences of its bills.

Conventional rules of running order mean nothing on the Roof. A single woman is just as likely to open the show as a juggler or team of acrobats. All must make good on their merits the same as in the old days without the aid of silk and satin eyes or any of the modern trappings other than an ancient blue plush house drop. Besides this there's a couple of battle-scarred veterans, a veteran woodland act and an old and street dog, both of which date back to the time when they used to "close in" with sliding wings.

And the shows here as a general rule seem to conform more to the old variety idea than most latter-day vaudeville houses. Of course, the small stage and decrepit scenic

equipment tend to give that atmosphere, but more often than not the shows themselves are of a type to enhance the old style variety impression created by the atmosphere of the house.

Take the first half bill, for instance. Of the acts a minstrel turn, the "Black and White Street," with a couple of uniformed black-face and men, a pompous interior-comedian and a bunch of minstrel hoke that was old when Luke Schenck was in his prime, cleaned up the big hit of the show Monday night. But there's more than minstrelsy in the act, a little too dancer, Alvin Neilson, carrying off the whirlwind individual hit with a series of toe and contention dances that stamp her as a likely candidate for Broadway.

Another girl uncorked a lively little shimmy with a Dixie number that brought a storm of applause that threatened to loosen the glass atop the Roof. A cracking good troupe this, all seven of them. The act played the Roof several months ago, but it is in much better shape now.

Frank Ward, next to closing, and De'Lea and Orme, No. 3, divided comedy honors. Ward is a real monologist, one of the very few offering a genuine monologue with all his subjects related and delivered with a finish and comedy method second to none on his time small time or any kind of time. He does a novelty encore that's about as original as any piece of business can possibly be. This is an illustration of the different kinds of dances, but done by means of monologues on Ward's hands, with his fingers showing the dance steps. If the big time does not capture Mr. Ward the big time will have to stand the odds.

De'Lea and Orme are one of those sure-fire small time combinations that couldn't fall down on the Roof if they tried. The woman of the team is a tall, lanky comedienne, who suggests, without imitating either, both Kate Milmore and Florence Moore, with a dash of Charlotte Greenwood. She's a natural comic who could raise some little commotion in a \$1.50 production just as she did on the Roof Monday night. The man acts as a feeder, and knows his business. With a little brightening and reinforcement of their material De'Lea and Orme should find the roof to the better house an easy mark.

Jack and Stillwell, No. 4 (New Act), held the spot like a rock with a singing and piano turn. Olive Raythe and "A Big Surprise" (both New Acts) were opening after intermission and No. 5, respectively. Frankett and Romaine started the show with their likeable novelty singing an edifying specialty. A waltz song, with "Daughter of House O'Grady" for music, and a couple of acrobatics put them over strong for the opening frame.

Cowboy Williams and Miss Daisy gave the show a big shove forward with Mr. Williams' cannon ball catching and hayonet juggling. For a closing trick Williams catches ten cannon balls in eight seconds—actual timing—on his neck, the balls being dropped from the floor at a height of about eight feet. Similar cannon ball stunts have been done before by Paul Spadoni, first some 20 years ago, and others, but none have handled the trick in a more daring or showmanlike way than Williams. The team would do well, however, to drop the talk now used or get some real material. Daisy acts as assistant, lending atmos-

phere to the stage picture through a pleasant personality and first-rate singing voice. Bohn and Born (New Act) closed.

DeL.

AUDUBON.

The prevailing opinions to the effect the feature picture at Fox's Audubon is the main drawing power was fully substantiated Monday evening, when virtually every seat was occupied with patrons witnessing the second week of "When New York Sleeps."

The show contained a good variety of material, with the high honors going to Ryan and Lee, who closed the vaudeville portion. "Dance Fantasies" followed Fox News (film), with a fairly good routine of steps, but need "hand spring" rehearsal, for it was very evident both the members just staggered through when the latter was utilized in certain numbers. The couple work continuously, and might be slightly exhausted. However, the act should qualify for demand on the smaller circuits.

E. F. Hawley and Co. preceded the news film with their dramatic Mexican bandit playlet, that held interest.

Judson Cole came on No. 2 spot, offering sleight-of-hand work combined with a little comedy talk that accounted for good returns.

Milmore and Co. opened with stock and tight-wire work that can stand with the best.

WITH MUSIC MEN.

(Continued from Page 20)

charge of the Shapiro, Bernstein & Co. band department. It's a four-page folder made up in newspaper style with information about Broadway's latest musical shows.

Phil Morris, formerly with Harry Von Tilzer, has joined the New York sales force of Will Rousler.

Charles M. Smith, the arranger and songwriter, last connected with the C. C. Church Co., has opened on his own hook in the Exchange Building.

Col. August H. Goetting, noted Springfield, Mass., real estate man and public official, and owner of the Enterprise Music Supply Co. of this city, was found dead in his home in Springfield Oct. 3. Dilution of the heart was given as the cause of the sudden demise, although friends believe the sudden death of his close friend, Winthrop Murray Crane, a few days preceding helped hasten it. The deceased, who was 64 years old, leaves a widow, but no children. His sister, Mrs. Louise Cooper, survives him.

Al Browne, for the past several years representing M. Witmark & Sons in their San Francisco office, has resigned and is to be succeeded by Barney Hagan of the Seattle office.

Otto Spencer, last with Feist, has joined the professional staff of Fred Fisher, Inc.

Ed Richmond has assumed charge of Fisher's band and orchestra department. Richmond was formerly a "road" man for the same house.

The Baltimore Music Co., through House, Grossman & Vorhaus, was

incorporated for \$10,000 last week to engage in the music publishing and theatrical business. With E. Whitmore has left three parts for a several weeks' rest cure to recover from a recent illness. The Whitmore house recently turned over several of its numbers to Shapiro-Bernstein for exploitation.

Charlie Gilson, orchestra leader at the Fulton, Brooklyn, during the William Morris regime there, and more recently in vaudeville has joined the Witmark piano staff.

Irwin Scott, for four years a member of the staff of Leo Feist, has transferred to Fred Fisher.

Jimmy Clark last with Witmark, is now with the Stern professional department.

Harry Tenney, professional manager of Stern's, has been looked for the Proctor houses. He is doing a singing specialty with chorus slides featuring the Stern catalog.

Billy Houston and Al Meyers have formed a writing partnership and their initial effort has been placed with Fred Fisher, Inc. Mr. Houston will continue his association with the R. D. Nice Music Co. professional staff.

Irwin Dash, last with Feist, has joined the Fred Fisher piano staff.

John Ryan, until recently with the Steany professional department, is now with Harry Von Tilzer.

Harry Morris has been placed in charge of Harry Von Tilzer's Detroit branch.

Con Conrad and Russell Robinson, who have been making Q. R. S. music rolls, have placed "Singing the Blues Till My Daddy Comes Home" with Waterson, Berlin & Snyder and also signed contracts to join the staff of the latter firm.

"Old Fashioned Garden," one of the song hits of "Hitchy Koo 1919," has been released by T. B. Harms.

Billy Stone, of the Remick forces, has returned from a southern trip.

John William Koffette, picture director and song writer, has placed a song with Remick.

Harry Von Tilzer has accepted a number by George J. Bennett and Frank Davis for publication.

Harry Tenney, professional manager for Joe Stern & Co. for the last three years, joined the Irving Berlin staff Monday as assistant to Max Winslow.

Frank Posa has been appointed manager of the Irving Berlin Ballroom office.

Billy Caesar, pianist, is back at Witmark's after a three months' leave of absence.

Gene Ford has joined the Will

AT LIBERTY A-1 BARITONE

Thoroughly experienced, height 5 ft. 11 in., weight 175 lbs., age 34. Would like to hear from any reliable singing tour or show. Can join at once. Address all mail or wires to EARL C. CRISWELL, 1204 East 824 Street, Cleveland, Ohio—Permanent address.

Last Monday (Oct. 11) I started my FIFTH engagement at Proctor's Fifth Avenue, New York, in TWO MONTHS! Five times at one theatre in two months—that's a record.

THE RECORD-MAKING SINGLE

FLO LEWIS

MUSICAL COMEDY STAR IN "ALONE" BY HERMAN TIMBERG

I thank you Mr. WILLIAM QUAIID
Next Week (Oct. 18), Albee, Providence

I thank you Mr. HARRY WEBER
Oct. 25, Keith's, Boston

PALACE, NEW YORK; THIS WEEK (Oct. 11)

BASIL

WILLIAM

LYNN AND HOWLAND

"A RACEY CONVERSATION"

Direction MAX HART

ORPHEUM, BROOKLYN, NEXT WEEK (Oct. 18)

Senior professional staff in New York.

Frank Davis, Harry Van Tilt's road man, has returned to town after an extended trip.

Something out of the general run occurred in the placing of "In Our Veritable," a number from the pen of Genevieve Warren, with Fred Fisher, Inc. The Remick house originally accepted it and paid an advance royalty with a time stop agreement to get it out. It did not make its appearance under the Remick trade-mark before that time and Fisher accepted it from Miss Warren and is exploiting it.

Anatol Friedland has signed with Jerome H. Remick & Co. and has written his first number for the house in collaboration with Gus Kahn.

Gus Kahn, the Remick staff writer attached to the Chicago office, is in town for business and a change of scenery.

Harry Pearl has been transferred from the St. Louis professional office to the management of the Irving Berlin Detroit branch.

Irwin Dash, last with the First professional staff, last week joined the Fred Fisher corps.

Hal Geer, formerly of Hiatt and Geer in vaudeville, and since his discharge from the army assistant manager for Remick in Minneapolis, is now associated with the St. Paul Association of Public Business Affairs as a secretary.

Ruby Bloom, formerly affiliated with the McKinley Music Co. staff and more recently piano accompanist for Mike Daly, has associated himself with the professional staff of Jack Mills.

Replaces Helen Barnes.

Kay Laurel has succeeded Helen Barnes in "Ladies Night" at the Eltinge.

CRITICISM.

The Unwritten Chapter.

Play in three acts, prolog, and epilog, by Samuel Shipman and Victor Victor. Produced at the Astor by A. H. Woods, Oct. 11, with Louis Mann in the principal part.

The play's complete lack of illusion is in no way the fault of the producer or the players. The piece is handsomely, tastefully mounted, and it is pretty well played, better played throughout than it deserves, very well played indeed by Louis Mann, who embodies the role of Solomon. —Times.

"Aside from flagrant and insincere bids for easy applause, the play is generally honest. It is also a little slow, although it lives mightily in a well constructed and essentially dramatic scene." —Tribune.

Kissing Time.

Musical comedy in two acts and three scenes. Book by George V. Hobart, lyrics by Philander Johnson and music by Ivan Caryll. Produced Oct. 11 at the Lyric by Edward Royce.

"An ingratiating score, a cohesive but none too amusing story, and a general sprightliness of movement are combined in 'Kissing Time.'" —Times.

"Hobart has succeeded in turning out an entertainment refreshingly clean and free from suggestiveness." —World.

Meanest Man in World.

Three-act comedy by Augustin MacHugh, said to have been rewritten in part by George M. Cohan. It was based on a one-act play by Everett Ruskey, which played in vaudeville. Produced by George M. Cohan, who also played the principal part, at the Hudson, Oct. 12.

"There is neither illusion nor pretense—it aims to be merely a good show, and is." —Times.

"He (Mr. Cohan) has only to keep up his pace to answer for 'The Meanest Man in the World.'" —World.

Outrageous Mrs. Palmer.

Four-act comedy by Harry Wagstaff Gribble. Produced at the 39th Street, Oct. 12.

"It is an entertaining, brightly written and distinctive comedy."

which would seem much more so if it had been less garishly mounted and less crudely directed." —Times.

"In style and treatment so fresh and unusual, and in dialog so cleverly written, that it should be granted a place in the limited number of the season's real successes." —World.

ANOTHER "MARY" SET

Opens on Road Before Original Comes to Broadway.

The second company of George Cohan's "Mary" will open on the road before the original comes to Broadway, as anticipated several weeks ago. The second production made its debut upstate on Monday, the original company being due at the Knickerbocker Oct. 18, following "The Sweetheart Shop," which disappointed.

The Cohan office announced that there was no "second" company of "Mary," but that a "special" company has been sent out.

NEW YIDDISH COMEDIAN

A. Lebedev, a new artist added to the roster of Thomashefsky's National from the Central theatre, Lodz, Poland, made his debut last Tuesday in "Lushki Molodetz," a three-act comedy with music, of which he is the author and composer.

Yiddish theatrical circles report that he is the "logical" successor to Maguire, who ranked as the best comedian on the Yiddish stage. Maguire has been deceased for about ten years.

CLAIM FOR MAUDE ADAMS

Maude Adams is coming back to the Empire.

Answering an inquiry as to what the next attraction at that house would be, an attaché of the theatre declared the actress retired from the stage for a number of years seemed a certainty following "Call the Doctor."

From the head of a newly formed play bureau Miss Adams is declared to have under consideration three manuscripts for ultimate production. The choice has not yet been made.

MILTON'S PRODUCTIONS.

Arrangements are complete for Robert Milton to produce a comedy by Guy Bolton, which the latter is now completing. It is so far unnamed.

"The Charm School," Milton's initial production, will move to London next, opening at the Comedy Xmas day. The new Bolton piece will follow. Mr. Milton also will make the trip abroad supervising its production on the other side.

COHAN GUARANTEES \$50,000.

George M. Cohan has the Hudson theatre for the season, having guaranteed the Henry H. Murray estate a profit on the season of \$50,000 for the house.

Under that arrangement he opened his "Meanest Man in the World" at the house on Tuesday night, devoting at the last minute while the show was out of town to jump into the principal role himself.

NELLIE REVELLE'S CHANCE.

Nellie Revelle is still abed at St. Vincent's hospital with little change in her condition. Doctors say that she will be unable to leave the institution for some time.

The alternative is an operation, the opinion of surgeons being that the chances of success are about even.

Miss Revelle has not decided to undergo the ordeal.

GERTRUDE MANN'S SKETCH

John Cumberland, the comedian of "Ladies Night," is the author of a one-act sketch which was accepted for production by Gertrude Mann.

Miss Mann in private life is Mrs. Tom Oliphant, wife of the press representative for Sam H. Hays. Oliphant will place the act in rehearsal immediately.

The title of the piece is "Chicken."

REHEARSE, THEN QUIT.

Oliver Morosco's latest comedy, "Wait 'Till We're Married," went into rehearsal for one week and then quit. Plans for the production were given up Monday morning as there was no suitable theatre in sight for the piece. Members of the company received one week's salary, the cast including Helen Lowell, Richard Bartlett, Margaret Dab, Napier Holmes and Eleanor Woodruff.

NEW WOODS BOOKER.

George Leffer, who has been routing the A. H. Woods shows for several years since Victor Leighton left the Woods office, resigned last week to return to the William Harris, Jr., offices and take over the routing of "East is West" and "Lincoln." Frank Matthews succeeds Leffer and will handle the books.

"BREVITIES" RUN SET

"Broadway Brevities" will remain at the Winter Garden until January 1, according to an announcement from the Shubert office this week. "The New Paving Show" is expected to follow "Brevities" at that date. If not the "Brevities" run may be extended.

MISS CREWE GIVES UP PLAY

Laura Hope Crewe, who originally intended to open in a play this season prepared for her by Louis Ansposker, has changed her mind and will do pictures instead.

It is said Miss Crewe was not satisfied with her role in the production.

ENGAGED FOR "TOY GIRL"

Norman Hackett, Lewis Albin, Edwin Barry and Florence Raymond have been engaged for Eugene Walter's "The Toy Girl."

It is due to go into rehearsal next week.

Willette Kershaw will play the feminine lead.

SAN FRAN. YIDDISH PROJECT.

San Francisco, Oct. 13.

Articles of incorporation of the Yiddish Literary and Dramatic Society of this city were filed here last week. According to the articles it is the purpose of the society to erect a large theatre in the Western Addition district which will be used to house Yiddish shows.

HINTON GLOBE'S MANAGER.

Major George F. Hinton, in addition to representing "Tip Top" as company manager, has been appointed house manager of the Globe by Charles R. Dillingham.

Blaney Gets Gotham from Payton.

Charles E. Blaney last week took over the lease of the Gotham Theatre from Carse Payton, and will inaugurate a season of stock in the near future.

The Blaney lease will run for ten years.

Schiff Show Opens.

Prize Schiff started her second season on tour in "Gloriana" this week, the piece opening in Paterson, N. J., Monday.

Fred C. Whitney, who had the play out last year, is again presenting it.

Fields Staging Edwards' Show

The Gus Edwards' Revue was taken in hand this week by Lew Fields. He will look after the staging until the production opens in New Haven, Oct. 21.

PRODUCTION ENGAGEMENTS.

Burns and Foren have been engaged by the Shuberts for the "Lain" show, which comes into New York some time next week. They were dispatched Monday to Philadelphia, where the piece is now playing.

Joe Carroll and Paul Detzel, Gus Hills Money Day Minstrels.

Jack Strauss who was in the nine o'clock show at the Century Promenade has been moved into the midnight show, replacing George Price who went on tour with "Cinderella on Broadway."

Dorothy Braun, Harry Bulger, Jr., in Harry Bulger's new act, "Too Revere."

Dud Murray, "Florida"

Glenn and Marguerite were this week added to the cast of the new Gus Edwards Revue, which opens in Atlantic City Oct. 16. Others engaged are George McKay, Camilla Penzance, Al and Fanny Steadman, Jay Gould.

Dallas Wolford for "French Leave."

Irene Williams, last season with the American Singers at the Park, for the title role of the Frances Wilson-De Wolf Hopper revival of "Hernani."

Frances Cameron for a leading role in Comstock & Gent's production of "Afgar."

SPORTS

Continued from page 9

a voice and worked in an act a season or so ago.

As Tuesday passed away about all the sporting show people of Times Square passed out with it. They had talked Brooklyn, begged Brooklyn and loved Brooklyn until that Fols, Cleveland, just arrived Brooklyn out of the map.

The bunch lost so much money on the false alarms from nowhere that they had none left to back Carpenter. A guy with a parlay of the Indiana Man o' War, Carpenter and Harding couldn't find a taker after Speaker made his final trip.

Some said they were wrong; others cried; some one said they saw a Palace fellow headed for the river; one later walked Brooklyn as his home town and he had to be a martyr, and a me hedged. The hedgers by trouble getting out. They started too late.

At one time the biggest horse in prospect were Frank Vincent, Lew Gubler and Arthur Pearson. They hedged out more or less. Vincent and Gubler through making bets to save themselves.

But the limit at them at the Prince will be 5 cents for a long while.

According to sources close to the New York American League baseball club Eddie Collins of the White Sox will be the next manager of the Yankees. It is generally understood Huggins is through so far as the local club is concerned. Collins began his baseball career in New York City as a student at Columbia College, going from there to Connie Mack's Athletics. He has been rated one of the greatest second basemen the game ever produced and is a smart ball player. He should be a good selection as he is an experienced diamond warrior with all the fine points at his fingers' tips. A mid-winter trade or direct sale will probably announce his acquisition.

Fairbanks, Springfield, O. Burns, Springfield, O., Oct. 13.

The Fairbanks, playing one-night, was, has been destroyed by fire.

AT LIBERTY—ACROBAT

For standard recognized act only. JOHN HAY, 171 Madison St., Fall River, Mass.

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Vaudeville's Finest and Most Up to Date POSING ACT Wonderful Bargain G. P. V., Care of Variety, New York.

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INSIDE STUFF ON VAUDEVILLE

The eviction of Sully's barber shop in the Putnam Building was the culmination of a "streak" around that shop which only the dispenser stopped. In the true of events, one proved a bright light, but was not as familiar to the patrons of the shop as the two others.

One of the events was the decamping of Leo, the Sully's shop boot-black. He was about 20 years of age, with a wife and six children. An Italian, he had been with Sully for several years and said the best week as a shiner he ever had there was \$30. Following some difference with his wife, she haled Leo into a police court, where the magistrate ordered him to pay his wife \$20 weekly for her and the children's support.

Leo figured that the judge thought it was necessary for a wife and six children to have \$20 a week these days to live. He could not figure out, however, how, after he had paid \$20 to his wife and \$2 to Sully for the bootblack privilege, he could exist himself on the remaining \$3 weekly. If he earned \$25. The inevitable occurred—Leo disappeared. About that time also Mrs. Leo left her home and has not been heard from. This gave the sextet of children, with the oldest about 11, to Leo's mother-in-law.

Following Sully's eviction he was confronted with the mother-in-law with a deputation of Leo's kids. She wanted to know what Sully could do to help her. Sully took up a collection, hiding his own troubles meanwhile.

Sully had had a barber shop in the Putnam Building since there was a Putnam Building. Ordinarily his shop there would have been worth around \$4,000 to sell. It yielded Sully a fair weekly income, materially decreased as his rent was increased. With failure to provide himself with a long-term lease, lack of knowledge of the processes regulating differences between landlords and tenants over here, and a feeling everything would be all right, Sully found himself and his shop on the street. He still had a shop left, though, and that is in the Palace Theatre Building.

The bright light of the Sully ruin was his blonde manicure. An attractive looking girl, and knowing it, she liked to Saratoga when the racing season opened. It was her first visit to the Spa and its race-track. The girl had been a great listener around Sully's. That was an education in itself, and she didn't seek one otherwise. At Saratoga someone gave her a tip on the horses. The first day her winnings dazzled her as much as her blonde beauty did others. And the next day she won and the next.

Her winning streak never stopped during the Saratoga meet. Before it ended the blonde queen of the racetracks had purchased a home for her mother, had three bank accounts, and then came back to Sully's to find out whether it was a dream or not. The same week Sully was located to the pavement Miss Blundy turned in her notice; she was through with barber shop manicuring. The funny part of that was that Sully did not know his manicure had won \$20,000 in cash in Saratoga and had most of it in New York banks while she pared fingers' ends in his shop at 75 cents top.

Florence Walton, returning to vaudeville at the Palace this week, not only had the women's interest with her imported frocks, but many an eye "popped out" at her display of diamonds. Few actresses have displayed such an array of gems on the stage before, and an estimate of their value would more than approximate "a king's ransom." It is said that like the new designs some of her gorgeous jewels were brought back from Europe. Added to what she already had, and that was plenty. Miss Walton has a fortune in gems. Monday night she displayed this assortment: Eight flexible diamond bracelets (diamonds of good size); a diamond necklace, short, but with large stones; a large diamond drop supported on a platinum chain, which was spotted with diamonds that looked to weigh a carat each; a bandeau worn on the hair, consisting of three rows of large diamonds. An extra detail to her frocks she sported a chinchilla cape coat and an ermine wrap.

The report that Anchor Brothers' houses in Chicago are going into Leo's booking lists seems unfounded. Nate Anchor and Leo are chummy. But Anchor has a booking contract with Pantages for his Chateau, Chicago, that is regarded as unbreakable, and, if he turns any other of his theatres into vaudeville, it is unlikely he will have houses in the same town booked by different circuits. Furthermore, his new Roosevelt, on State street, is within a block or so of McVicker's, and not far from the Illinois, the two Jones-Linick & Schaefer-Leow stands in Chi.

MOE SCHENCK BACK

Moe Schenck returned to his desk in the Leow office last Saturday, after an illness of two months. His associates of the booking staff gave him a surprise luncheon at the N. V. A. Club in honor of the event. Johnny Hyde, who had been handling the books for the Leow Southern and Middle Western houses, during Schenck's absence, returns to his former activities, assisting Jake Lubin.

KELLERMAN REVUE

Annette Kellerman returns to vaudeville with a new revue holding ten people next Monday at the

Orpheum, St. Louis. Miss Kellerman has been out of vaudeville for the last two years and a half, having been in pictures.

The Casey office is booking the Kellerman tour.

ALTERNATE ACTS

Ryan and Lee, after finishing a tour of the Orpheum Circuit, opened for the Fox office this week at the Audubon. The team will play four full weeks for Fox and will change their act every other week using "Hate" and "You Spoiled It." Ryan and Lee were penciled in at the Colonial this week for the Keith Exchange, but salary differences intervened.

LAYMAN and KLING

Whirlwind Dancers in

GEORGE M. COHAN'S "MARY"

Representative—CHAMBERLAIN BROWN

FAMOUS PLAYERS

(Continued from Page 3)

hands. There has been a good deal of in-and-out speculating in the issue between 65 and 74.

In the case of Leow, it is estimated that the syndicate which underwrote the new issue is now carrying something in the neighborhood of 200,000 shares. Under the circumstances the syndicate would be compelled to defend its position by taking all offerings for without some sort of support the stock probably would go to extremely low levels.

The condition of the company does not enter into this. The state of mind of the speculating and investing public has more to do with values than the actual intrinsic worth of securities, and the public appears to have made up its mind that the current market "is a sale." Given if the amusement companies announced an increased dividend rate, which is highly improbable, it might have very little effect in a constructive way. Meanwhile the syndicate in Leow can only bide its time until business takes the upgrade, and a general bull movement furnishes an opportunity to dispose of its holdings.

The movement in Triangle ceased altogether this week, the last trade showing a recession to 5-15, midway between the high and low of the last six months. A single 100-share lot of Goldwyn changed hands at 6, which was recently established as a record low in the company's career. The week's transactions were as follows:

STOCK EXCHANGE

Thursday	Friday	Saturday	Sunday	Monday
Am. Play-100	100	100	100	100
Leow, Inc.-100	100	100	100	100
Orpheum-100	100	100	100	100
Am. Play-100	100	100	100	100
Leow, Inc.-100	100	100	100	100
Orpheum-100	100	100	100	100
Am. Play-100	100	100	100	100
Leow, Inc.-100	100	100	100	100
Orpheum-100	100	100	100	100

THE CURB

Thursday	Friday	Saturday	Sunday	Monday
Am. Play-100	100	100	100	100
Leow, Inc.-100	100	100	100	100
Orpheum-100	100	100	100	100
Am. Play-100	100	100	100	100
Leow, Inc.-100	100	100	100	100
Orpheum-100	100	100	100	100
Am. Play-100	100	100	100	100
Leow, Inc.-100	100	100	100	100
Orpheum-100	100	100	100	100

CONCESSIONS FAVORED

(Continued from Page 1)

condition as now prevails is forcing attractions to come in. It is conceded that the weaker attractions have been caught in the jam, and with added costs in transportation, a business slump and the fact that salaries must continue, managers of such attractions have no alternative but to stop. Whatever chance such attractions have to catch on are thrown away through the operation of the pay-for-lay-off rule.

Possible Reopenings

One of the side problems concerns the possible reopening of the attractions recently closed and closing. The question arises whether any such show, if it reopens with the same cast and goes out without material changes in the show, will provide any difference of opinion, so far as the A. E. A. is concerned, as to it having "closed" or "held off."

It is reported that the Actors Equity Association Council has been in session a number of times lately to consider the problem. There has

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Philadelphia, Oct. 9.

Editor Variety:

While playing here at a vaudeville theatre I called at a legit house on a matinee day after my performance and inquired for the manager of the show. The doorman, in a snappish manner, said if I wanted to get passed in there was "nothing doing."

I waited for a few minutes and the manager came out. I handed him my card, told him where I was playing, and asked him if he would allow me to stand up to see the remainder of his show. He answered: "We do not recognize anyone in the profession."

It seems to me the only time a vaudeville artist is recognized is when someone wants him to play a benefit. I have played benefits for managers' and trustees' clubs. But when, on a rare occasion, never in New York though, and seldom on the road, I ask to be allowed to stand up to see part of a legit show, I am refused.

The question of whether an artist should be recognized has been discussed pro and con for a long time. I think your opinion on the subject would be appreciated.

H. C. Greene.
(Ward and Greene.)

been no formal deliberation by the Producing Managers' Association, but A. E. A. people have informally talked to managers and are convinced that the booking situation is serious.

Result of Sessions.

The result of these sessions is said to have resulted in a favorable consideration of the plan to suspend the rule on laying off. The A. E. A. people, according to reliable information, are inclined to withhold decision, fearing to commit themselves to a definite concession, which might open the way for more demands.

One form of A. E. A. contract has been growing in disfavor with managers of musical shows. That is the "run of the play" form. Acts or specialty people engaged with such contracts are often found to be unplaced or unsuited, and there is no "out" for the producer. The latter say the regular standard form with mutual two weeks' notice will be used almost entirely. It is claimed that run of the play contracts actually forced the closing of "The Rose Girl," and that had it been possible to eliminate several players, the piece could have continued.

(The particular show Mr. Greene refers to in Philadelphia has never issued passes to anyone. The custom of giving professional courtesy for legit attractions has grown obsolete. It was a road custom of a theatrical day long since gone.

A manager to whom Mr. Greene's letter was shown, replied: "When I go to see Ward and Greene, I pay. Nowadays people do not come to the theatre and ask: 'Do you recognize the profession?' That went out with the cuffs ditched up to the shirt. I haven't had a show in two years when anyone could see it for nothing. When I have one that needs 'paper' to fill the seats I will close it immediately."

As a matter of opinion the practice of issuing courtesies indiscriminately, including professionals, could only result in a theatre either creating feeling among those refused or inviting a flood of pass seekers to the lobby.

Allowing every other argument that may be made in favor of extending professional courtesy, there could be no way for a house or traveling manager to guard against the imposter who might have a printed card describing him as an actor.

Washington, D. C., Oct. 10

Editor Variety:

Phil Baker has lifted my "Buy You and Keep You" story, which is my own original story. I wired and wrote Mr. Baker, but he paid no attention. I offered to help Mr. Baker with material for his act and this is his gratitude.

At the Palace last week he used this gag for the first time. Sometimes we do things belonging to others unintentionally, and have proof of its source, but Mr. Baker's failure to reply to my correspondence convicts him.

Billy Olsson.

Hartford, Oct. 9.

Editor Variety:

Russell and Beatrice, a man and woman ring act, are using the name of Flying Russells the past few weeks. That is my established name. The original Flying Russell is a two-man double trapeze act and not a man and woman ring act. If they want to use another name why not use the name of Henry, the name he used before working with me?

Ed Russell

NOT THE LARGEST DEALER—BUT THE LOWEST IN PRICE

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WARDROBE, DRESS AND STEAMER TRUNKS
ALL MAKES ALL SIZES



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They Satisfy

EDDIE FOY ^A_N^D FAMILY

IN

"THE FOY FUN REVUE"

By WM. JEROME

KEITH'S RIVERSIDE THIS WEEK (OCT. 11)

Direction HARRY FITZGERALD

**The Event of
Each Season**

**VARIETY'S
ANNIVERSARY ISSUE**

**Out Late In
December**

Make Space Reservation Now.

OLIVER SMITH AND CO.

In "A TOUCH IN TIME"

By LeROY CLEMENS and EDWIN BURKE

Concluding Orpheum Circuit—This Week (Oct. 11), PALACE, CHICAGO

"GAGS"

By FRED FISHER

Mr. Fisher is the master publisher. He has about a thousand pages of his own composition or arrangement, and will publish them in small lots, as follows, in Variety.

Permission is granted by Mr. Fisher for the free use of any of these gags by anyone, anywhere, without restriction of any kind.

"What caused the big explosion at the powder works the other day?"
"Crazy was carrying a case of dynamite when the noon whistle blew."

"Have you a talking machine home?"
"No, I've been a widower for five years."

"I've got a very thin brother. What is the quickest way for him to take on flesh?"
"Marry a fat woman."

"I may change my stenographer."
"I thought she was satisfactory."
"She is, but my wife is jealous of her."
"Then why not change your wife?"

She—Do you love me still?
He—Yes, dear.
She—And would you die for me?
He—No, mine is an undying love.

He—Could you learn to love me?
She—No, I don't think I ever could.
He—Just as I thought—too old to learn.

"How many servants does your wife keep?"
"She doesn't keep any, they're always coming and going."

"My wife had an attack of malaria last night."
"Did her teeth chatter when the chill came on?"
"I didn't notice, they were lying on the table."

"I just came back from the seashore."
"Any sharks down there?"
"None, except the hotel proprietors."

Rosenbloom's business partner was killed in a railroad accident, and when taken to the undertaker's it was discovered by an address in his pocket that he was a member of Rosenbloom's firm. The undertaker telegraphed to his partner, if, when sending home the body, he should embalm it for \$50 or freeze it for \$5. Rosenbloom answered back: "Preserve him from his knees up for \$15, as his feet were frost-bitten last winter."

Last week I went to see the Rosenblooms and they invited me to attend certain religious ceremonies connected with Rosenbloom's son. I went and, Rosenbloom, the proud father, showed me his son. "Isn't it a fine boy, and what do you think who he looks like?" "Well, well," said I, "this is the first time I am in this town. I know no one here. How can you expect me to tell who the child looks like?"

Rosenbloom is a funny guy. He

had an agreement with Cohen that whoever died first was to have \$5,000 put in the coffin. His partner died in a train wreck, but Rosenbloom wouldn't put the money in the coffin. He couldn't sleep, so he went and consulted a rabbi. The rabbi told him to put the \$5,000 in the coffin or else he would never have a day's rest. Two weeks later the rabbi met Rosenbloom and said, "Rosenbloom, what did you put in, gold or silver or bills?" "I put in a check," said Rosenbloom.

To test Rosenbloom's religious faith the minister invited him to a dinner consisting of boiled ham, fried pork and roast pig. Not wishing to be outdone, Rosenbloom invited the minister to a dinner consisting of the same dishes. Rosenbloom gave his dinner on a Friday night.

A friend of mine who is a sea captain was telling me that when he was in the Fiji Islands he saw a tribe of wild women who didn't have any mouths. I said, "Then how can they talk?" He said, "They can't talk; that's what makes them wild."

While at church recently I sat next to a happy family party—father, mother and little girl. A collection had just been taken up for the savages of Africa. "Do those wild people wear clothes?" asked the little girl. "Certainly not," "Then," said the little girl, "why did father put a button in the collection box?"

I'll never forget the day my wife called me a brute. She had an ace in her hand at the time and she claimed that I tried to break the ace by running my head against it. Then she said, "You're kinder to dumb animals than you are to me." I said, "You try being dumb for a while and see how kind I'll be to you."

"I just applied for a position as beauty model but the artist said I was too late."
"Yes, about 30 years too late."

He—What is your brother doing?
She—Six months.

He—Which would you rather be—beautiful or clever?
She—Beautiful, because there are a great many stupid men but only a few blind ones.

"What is the best way to stop your nose from bleeding?"
"Keep out of everybody's business."

He—What brought you in this town?
She—I came here to make an hon-

est living.
He—I don't think you will have much opposition here.

"I wonder where all the jokes came from?"
"Where were you born?"

"Why does your wife wear such short skirts?"
"She has two good reasons."

"Never cry over spilled milk."
"No, there's enough water in it already."

"Diseases always strike in the weakest spot."
"That's why you always have a cold in your head."

"Have you any close friends who have money?"
"All my friends who have money are close."

"My brother was in the big war. He now has a hickory leg."
"That's nothing. My sister has a cedar chest."

"I caught you kissing the servant girl. What does that mean?"
"It means we have lost enough girls on account of my coatless."

Whenever you meet a man who thinks he knows it all, he's ten to one he's not married.

"Have you noticed long hair makes a man look intelligent?"
"Well, I've seen wives pick them off their husbands' coats and it makes them look foolish."

"That baseball quartet sounds as if they'd been drinking."
"Maybe the bases were full."

"I hope you're not one of those men who find fault with their wives' cooking?"
"No, my wife and I go to the restaurant—we both find fault."

APPLE SAUCE.

By O. M. Samuel

"Very sorry, sir, but we have no room with bath just now. However, I can give you a room near a bath which is practically the same."

"You've just got to how nowadays to find out whether they are with you or against you. Half the time they don't know whether."

"Think what playing under my management for a season means to your career on the stage. Just the very mention."

"What do we care about Woolworth. They need our numbers worse than we need them. Only this morning I calls Nutting and says."

"Always glad to extend you courtesy. Just walk in, whether I'm here or not, and take any seat that you can find."

"The show is practically new. Of course, it was absolutely necessary to retain the lines, while several of the song hits have been retained, but."

"The revenue derived from the cover charge is secondary. We consider this restaurant exclusive and find a cover charge keep out."

O. M. SAMUEL

Variety Says:

Oliver Smith lifted a sketch into the hit division through his superior playing and nice judgment of comedy values.

CARLTON MILES

Minneapolis Journal Says:

"It is pleasant to say a word of praise for an unfamiliar personality. Oliver Smith, a distinct

type of comedian, with a refreshing manner, a method of his own and a happy way of getting every comic value out of a line by legitimate means. Against a background of a sketch—a novel turn on the triangle theme—Smith sets his cartoon of the bo-vamp, blended with a British humor that is delightful. You need never take this capering comedian seriously. Smith comes forward as the first "find" of the new season.

TOMMY'S TATTLES

By THOMAS J. GRAY

Two race horses that did one show for a \$75,000 purse are now in the same class with our big film stars.

Dramatic critics writing up the world's series all give it good notices and said there wasn't a trace of "Wallingford" connected with it.

Propaganda plays now seem to be in vogue—so why not the following?
"Yankee Tension"—Swedish propaganda.
"Traps Bygones"—French propaganda.
"Wm. Jennings Bryan"—Grape Juice propaganda.
"Wolf Wolf"—Dog propaganda.
"Meaning"—Saxophone propaganda.
"Three Minutes"—Flag propaganda.
"Roll the Balls"—Japanese propaganda.
"Handkerchiefs"—Acrobatic propaganda.

The number of winners in the contest for America's five most beautiful women are now up in the thousands.

They do not start contests for the most beautiful men. They know Sam Lewis and Senator Murphy would have to fight it out for first prize.

It's going to be a great sight on election night, after the result has been decided, to see either Cox or Harding rush to the telephone and call up one of the actors' leagues to thank them for electing him.

Has either of the candidates promised his respective leagues that they would try to reduce the amusement tax, or do anything towards getting a special railroad for the profession?

Yes, we know, regardless of who is elected show business will be called upon first for all benefits.

Burglars who robbed theatre safe found it full of photographs. Probably the kind left to "A great manager—and a regular fellow," etc. (From Radio to Goo.)

Newspapers seem to be full of kidnapping cases, still nothing ever happens to discourage those "School Boy and Girl" acts.

So far in this young theatrical season—No chorus girl has become a star overnight. The "Great American play" has not yet been discovered. The ticket speculators are all dressing very well.

It's funny many an actor did his act on his front porch and nobody paid any attention to it.

But it's the fights on the back porch that cause the gossip.

The reduction in the price of Ford cars will probably bring on an increase in Ford jokes, proving that the public always gets the worst of it either way.

If reports from Russia are true, things are beginning to look blue for the Reds.

Carpenter may now be looked for as many farewell tours as Bernhardt.

In mentioning "Master Minds" people seem to forget the fellow who started the "Bathing-out-ripped" parody.

What became of all those pictures for "Red-Blooded Americans"? Guess they are with the pictures that were going to stop the war.

They may stop it yet—officially we are still at war.

So why shouldn't Americans be noted for a great sense of humor?

Find any contracts under your pillow?

"I found the star of 'Too Many Flippers' in her dressing room. Outside everything was bustle and bustle. As I knocked a maid answered."

"That stuff about the headlines drawing them in on the big time is all in my eye. Last week in Duluth with only standard acts, the manager said."

"Isn't it too bad that you had to call when the whole house is filled with company. I feel that."

"It must be that they don't understand our stuff here. To think that every place we play we stop the show cold, while in this burg—"

"You can't slip me that about that dame getting all those diamonds out of her solitary. I'm not here to blacken anybody's character, but—"

"Melodrama isn't dead. It is just sleeping, that's all. Why if somebody revived 'The Fatal Wedding' tomorrow, with a regular cast and—"

WELCOME TO OUR FRIENDS IN THE PROFESSION

ORIGINAL TONY FABACHER, Inc.

and his SOUTHERN COOKING, direct from New Orleans

A CYCLONIC HIT

105 WEST 48th STREET

OPPOSITE THE FRIARS' CLUB

"OH, BOY! THEM GOOD OLD SOUTHERN DISHES"

CREOLE CRAB GUMBO, TENDERLOIN TROUT with tartar sauce. STEAKS A LA CREOLE, FRIED OYSTERS a la Fabacher and other good things too numerous to mention.

GOOD FOOD, QUICK SERVICE and HOSPITALITY our Specialty.

Yours, with a "Variety" of dishes

ANTHONY FABACHER

MORGAN DOWLING

BARNEY GERARD

SUITE 806-7
COLUMBIA THEATRE
BUILDING

WANTS

MUSICAL ACT

TWO TO FOUR
PEOPLE

ALSO COLORED DANCING COMEDIAN

ALL LAUGHING RECORDS SMASHED

BY

PETE

JOE

DETZEL and CARROLL

in "THE SOUND CURE"

A Sure cure for the blues, in
BLACKFACE

By PETE DETZEL

Engaged as a special feature with GUS HILLS' BIG MINSTRELS

4 WEEKS—AUDITORIUM, CHICAGO—4

NEXT TO CLOSING IN THIS MAMMOTH PRODUCTION

Vaudeville Representative, ALF. T. WILTON

Business Manager, JOE CARROLL

CABARET

The stricter enforcement of the dry period, if that exists around New York (and some say it does), has sent up the price of liquor. That is also according to hearsay. The actual fact seems to be liquor is to be had just as plentiful at its cheapest prices. Blended rye is as low as \$4.95 retail. The best Scotch is \$1.10 or under a case, while champagne, apparently held back for months, for a top figure, are now appearing with standard brands quoted at \$1.60 for 12 bottles. Some champagne may be had at \$1.20. The \$1.40 a case quotation is for a wine that a year ago was bringing \$2.75—\$3.00 a case. Liquor at this price, though, is not generally available. It is being more discreetly sold than before and delivery must be made by the purchaser. The revocation of many wholesale permits of late, together with the change in the Prohibition enforcement in the metropolitan district, are said to be partly responsible. Holders of liquor are anxious to be rid of it. The liquor may be coming from several places, from bond, over the borders or elsewhere. Still the price per drink in the restaurants holds up to its former exorbitant scales. Some restaurants charge \$1.50 for a rye highball; others \$2, with the wine quart bottle price remaining at \$1.50 when served. Saloons have dropped their prices somewhat. One saloon is selling a very good rye in a ginger ale highball, total 70 cents a drink. That same drink in a restaurant before prohibition cost 55 or 60 cents.

A strike of union waiters and cooks, coupled with prohibition,

proved more than St. Louis cabarets and restaurants could stand last week. The restaurateurs declined to pay higher wages and five of them closed up during "Veiled Prophet's Night," a local festival, during which the cafes do larger business than at any time of the year, except New Year's Eve. Chard's, the largest West End cafe, closed permanently the first day of the strike and the proprietor announced he would retire. He explained his entertainment features cost him \$250 a night at times and said that covert charges did not make that good. The Bevo Mill, Mission Inn and the two Melchior cafes closed indefinitely, ostensibly for repairs. All hotel dining rooms were closed for one day at the outset of the strike. The restaurant men retaliated on the strikers by declaring for an "open shop." Waiters and waitresses are asking for \$3 a week more than present scale. Only two West End cafes signed a new union agreement. But three small downtown places are running.

Federal agents with search warrants were reported out on the Long Island roads the latter end of last week.

Fountain Inn, at Lynbrook, L. I., closed for the season Sunday. The intention to try for an all around year season was abandoned after the "winter season's opening" had been held there Sept. 29. On that evening the house got \$2,600. The Fountain's closing leaves Museum

Heath Inn, open the year around, without competition in its neighborhood.

Reisenweber's, on Columbus Circle, will be converted into stores by the United Cigar Stores, which has taken a lease for seventeen years. The restaurant will retain the Crystal and Paradise rooms on the upper floors. Reisenweber's has been a restaurant at the same stand for sixty-four years.

Carl Fried is staging a revue to open at the Monmouth, Lakewood, N. J., the coming season. Eleven persons will comprise the cast. Handy's Quintet also opens there for the winter season.

Revue has come back with a bang since the birth of the coupe charge. At the present time there are about 15 floor shows going in Manhattan, with a dozen or more in preparation for openings. A round of the cabaret booking agencies finds unusual activity in this particular field, casting, rehearsing, etc. The agents look for a big season claiming the first setbacks due to prohibition have been weathered, by the cafes and cabarets with the coupe charge solving all problems when coupled with the healthy prices received for food and refreshments. The difference between the loss of revenue from the sales of liquor and the cost of the entertainment is "lifted" by the coupe, and as no liquor license is required, the cabaret proprietor is in a better position at present than he has been at any time since the bone-dry era.

Clard's Winter Garden at Delmar boulevard and Euclid avenue, St. Louis, one of the show places of the city, closed last week after a career of many years. Prohibition. It has been staging a revue each week.

The Variety Six are at the Winter Garden, Dayton, O., breaking a jump on their way to the coast.

BIRTHS

Mr. and Mrs. Fred B. Mack, Oct. 8, at their home at Beechhurst, L. I., daughter. Mr. Mack is in the Keith Exchange, booking the Canadian maritime provinces.

Mr. and Mrs. Herbert Levine, Oct. 7, at the New York Nursery and Child's Hospital, New York, a daughter. Mr. Levine is now the auditor for Joseph Leblang.

MARRIAGES

Estelle Bully to Sinclair F. Bentley, Sept. 27, in Dallas, Texas, where the couple will make their home. Calling Boston to Clifford Elliott Griffin in Chicago. Mr. Griffin is manager of "Magic Glasses," a production art.

Jane Lucille Agor, formerly a member of the "Greenswich Village Follies" and with Maude Adams, was married some time ago to Capt. J. George Layton, an army aviator now employed by an airplane company in Akron. The couple moved from Akron in an airplane, to Sharon Center, Ohio, where the bride had relatives, and were married there.

ILL AND INJURED

Vesta Wallace (Drew and Wallace) had her tonsils taken out at the Kosmer Hospital, Huntington, W. Va.

Halber, of The Hallers, aerial rings, fell to the stage during the act at Keith's, Portland, Maine, last week and broke his arm. The 3-4 c. ed. and will be out for several months probably.

One of the Hallers broke his wrist at Keith's, Portland, Me., during the blindfolded cut away and catch last week. The act has cancelled bookings till his recovery.

Bern Parker, tenor. Her place in the "Betty Be Good" Co. at the Arlington, Quincy, Mass., was taken on an hour's notice by Mary Greene. Stanley Harrison returned to "As You Were" after out of the cast for a few days through illness.

If You
Don't Advertise
in
VARIETY
Don't Advertise

"SOME CUP"

Is the comment often heard when the theatre-goer draws a Dixie from one of the many thousands of

DIXIE CUP Penny Vending Machines

that serve the patrons of America's leading theatres and picture houses.

And it surely is "some cup." White, round, rigid, glass-shaped, pleasant to use, sanitary and safe.

This service is popular everywhere. Stores, hotels, parks, railroads and all kinds of public resorts use it.

People recognize it and are glad to pay a penny for a Dixie cup and really enjoy a drink of clear, cool water.

Dixie Cup Vending Service meets a definite public need and returns a worth-while profit to the house.

It should be in your theatre. Samples and terms upon request.

INDIVIDUAL DRINKING CUP COMPANY, Inc.

Original Makers of the

Penny Cup.

125 WEST 106 STREET

New York.



GIANTS SAIL FOR CUBA

McGraw to Follow on a Later Ship.

The New York Baseball Club sailed for Cuba on Monday to play 10 exhibition games with teams of the Island Republic League. John J. McGraw follows later.

AT LIBERTY

XYLOPHONIST

Would like to join jazz band or vaudeville act. Wife could also work in chorus.

Address: Variety, N. Y.

TRUNK MILEAGE

SPECIAL OFFER



Full size Wardrobe, has 12 hangers, shoe pockets, laundry bag, etc. Value \$79. Sale Price \$42.50

Strand Luggage Shop

The Luggage Shop with a Difference

693 Sixth Avenue, Between 39th and 40th Streets
FORMERLY 1375 BROADWAY, STRAND THEATRE BUILDING

When you buy auto tires you expect service on a basis of mileage. You should buy trunks the same way. It is not how much you pay, but how many miles you travel that determines the value.

Buy your trunks here and you get both a small outlay and long service.

Whether you make one-night stands or cross continent jumps, they stand all the bumps of the baggage man.

Besides our own make, we sell:—HARTMAN, BELSER, OSHKOSH, NEVERBREAK, and all other famous makes at the lowest prices in the United States.

Shoppers in slightly soiled, damaged and Good Trunks Always on Hand.

Anti-kamnia TABLETS

TAYLOR TRUNKS

210 W. 40th ST., N. Y.

22 E. RANDOLPH ST., CHICAGO

ARE YOU GOING TO EUROPE?

Extensive accommodations arranged on all lines, at Hotel Office Prices. Rates are going very full; arrange early. Foreign money bought and sold. Liberty Bonds PAID, TACSBG & COH, 104 East 14th St., New York. Phone: Graywood 6120-6121.



H. HICKS & SON

675 Fifth Avenue, at 51st Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing



CLEANSER and DYER

205 West 49th St. New York

Phone CETER 3034

Formerly of 175 West 40th St., New York City

THE LOCKWOOD CO.

PREMIER THEATRICAL SUPPLIES

REMOVED TO 823 RACE ST.

PHILADELPHIA, PA.

AGENCIES IN ALL LARGE CITIES.

Mail orders promptly attended to.

Plans mailed on request.

JOHNNY BLACK AND DARDANELLA

WALTER

ETHEL

WARD and DOOLEY

In "WHAT WE CAN DO"

NOW TOURING ORPHEUM CIRCUIT

Direction MORRIS & FEIL

NEW INCORPORATIONS

The following companies were incorporated at the Secretary of State's office last week:

Great Northern Film Corp., theatrical; \$100,000. Directors, John J. Bradley, Utica; Frederick A. Voll, Utica; Thos. J. Kelly, Utica.

Society Du Service, cinematographic community; \$100,000. Directors, Agnes Gilmotte, 475 Central Parkway, New York City; David Levy, 97 Bay Thirty-first street, Brooklyn; David O. Becker, Ridgewood, N. Y.

Rye Playhouse, theatrical, motion pictures; \$150,000. Directors, Daniel R. Kelly, Rye, N. Y.; Rutledge Birmingham, Rye, N. Y.; Eugene R. Watson, Rye, N. Y.

M. H. I. Amusement Corp., \$100,000. Directors, Maxine M. Chisham, 247 Monroe street, Brooklyn; Harry Horng, 24 Eighth-fifth street, New York; Isaac Samuel, Bloomfield, N. J.

Seaside Amusement Co., amusement enterprise; \$100,000. Directors, Hyman Wagner, 2455 East Twenty-third street, Brooklyn; Harry Wagner, same address; Sarah Nadler, 617 East avenue, Coney Island.

Nice People Corp., theatrical, motion pictures; \$15,000. Directors, James H. Korthpatrick, 111 East Twenty-seventh street, New York; Myrtle C. Dunklin, 128 West Ninety-third street, New York; Parke I. Woodward, Great Hills, N. Y.

Artley Amusement Co., amusement resort; \$15,000. Directors, Wm. R. Shephardson, Little Falls, N. Y.; Hugh A. Carney, Little Falls, N. Y.; Matthew K. Ashe, Little Falls, N. Y.

Manhattan Booking Exchange, theatrical booking business and motion pictures; \$15,000. Directors, Edward N. Blumburgh, Harry A. Blumburgh, Catherine Norma, 1482 Broadway, New York.

Odion Picture Corp., Manhattan; \$15,000. J. J. Hattler, M. Strauss, 110 Kenil, 1449 Broadway.

White House Music House, New Rochelle; 2,500 shares common stock, no par value, active capital, \$50,000. R. E. Magintosh, W. A. White, H. I. Moore, New Rochelle.

Alpi Amusement Co., Manhattan; \$50,000. W. E. Cook, D. and A. Alpi, 687 Broadway.

International Church Film Corp., of Eastern New York, Albany; \$50,000. T. Hull, T. C. Brown, M. W. Hall, Albany.

Milbert Amusement Corp., Manhattan; theatricals; \$10,000. V. Lowenstein, G. Frank, J. Schultz, 254 West 25th street.

Public Music Service, Manhattan; 100 shares preferred stock, \$100 each; 100 common, no par value, active capital, \$10,750; H. Samuel, M. Korn, G. A. M. King, 630 54th street, Brooklyn.

National Irish Theatre Co., Manhattan; theatricals; \$10,000. H. W. Harnock, M. A. Flynn, D. Harnock, 141 West 24th street.

Wyckoff Theatre, Brooklyn; \$10,000. L. and H. Gailberg, N. Main 102 Graham avenue, Brooklyn.

International Variety and Theatrical

cal Agency, Manhattan; \$100,000; I. W. and M. and M. A. Schleisenger, 10 Wall street.

White-Hamilton Comedies, Manhattan; motion pictures; \$100,000; A. W. Hamilton, H. H. Howard, A. R. Myers, 65 Cedar street.

NOTES.

Tom Boylan, for years stage manager of *Loew's Greasy Square*, is acting in the same capacity at the Broadway.

A. Robins, the novelty musician, sails on the *Olympic* Nov. 6 for a 14-week tour of Europe.

"Carey's Quest", in which the Shuberts are to star Henry Hall, has been placed in rehearsal.

Billie Williams, last with the "Claytons" and "As You Were," has opened a tea room on East Forty-eighth street.

Earl King is no longer leading the *Harmon-Haley* circus band, having resigned to take charge of the *Mercury* Club band at Des Moines.

Ed South has been appointed manager of *Meyers Lake Park*, near Canton, O. He succeeds C. Y. Riddle, the park's manager for seven years.

The cashier of the *Royal* (pictures), 1315 E. Boulevard, was arrested last week by Policewoman Mary Bracken, charged with permitting two girls under the age of 18 to enter the theatre without proper guardians. Magistrate Tobias in the *Morrisania* Court pardoned the cashier for further examination.

S. Katzenstein has succeeded *Elvira Latta* as orchestra leader at *Moss' Broadway*. Latta resigned last week to take charge of the *Famous Players'* southern theatres.

HILLS NEXT WEEK

Continued from Page 38

Boston Theatre
Robby & Rose
Mr. & Mrs. Williams
Clay & Ruby
Bobby & Rose
"Boiling Alone"

LOS ANGELES
Rays
Bobby & Rose
Mr. & Mrs. Williams
Clay & Ruby
Bobby & Rose
"Boiling Alone"

LOS ANGELES
Rays
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Mr. & Mrs. Williams
Clay & Ruby
Bobby & Rose
"Boiling Alone"

LOS ANGELES
Rays
Bobby & Rose
Mr. & Mrs. Williams
Clay & Ruby
Bobby & Rose
"Boiling Alone"

Little Cinders
Nathan
"Gone with the Wind"
"The Great Gatsby"
"The Great Gatsby"

PORTLAND, ORE.
Nathan
"Gone with the Wind"
"The Great Gatsby"
"The Great Gatsby"

SEATTLE, WASH.
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"Gone with the Wind"
"The Great Gatsby"
"The Great Gatsby"

TACOMA, WASH.
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"Gone with the Wind"
"The Great Gatsby"
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TORONTO
Nathan
"Gone with the Wind"
"The Great Gatsby"
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VANCOUVER, B.C.
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"The Great Gatsby"
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VICTORIA, B.C.
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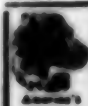
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policy of the State theatre, now under construction and to be opened in the fall, have been set at rest by announcement that the house will present pictures. The statement was made by N. M. Schenck, general manager of the Low theatre, who was here testifying at the trial of Louis's stillman vs. the First National Exhibitor's Co.
DENVER
By Theo. H. Ferrel
Fire of unknown origin completely destroyed the theatre at Victor, Colo., valued at \$45,000. According to information received in Denver the house was insured for \$4,000. It was owned by E. H. Hall, of Denver. The destroyed structure, valued at \$10,000, were owned by W. C. Lemaster, lessee of the building. The house was built 20 years ago and was considered one of the finest in the mountain region.
Lured by an alleged promise of picture fame in Los Angeles, Adelaide Hush, 24, and Vera Rosenberg, 23, who are said to have formerly lived at 1944 Grand street, Denver, were arrested in Flagstaff, Ariz., last week, with John Nordyke, a Cleveland salesman, charged with registering as man, wife and sister at a hotel in Florence, N. M., according to word received in Denver. Officials of the Department of Justice are investigating the affair.
Amusement men have been interested in the intensive campaign carried on in Denver by the Denver "Times" and the Rocky Mountain "Post," in which it has been alleged that the "Post" has employed underhand methods in boosting its circulation. The "Times" and "Post" allege that thousands of papers printed by the "Post" are sold for junk and never reach a reader.
Bureau House, formerly director of publicity for the William Fox theatre in Denver, is no longer connected with the houses, according to Louis K. Sidney, general manager.

DULUTH.

By James Watts.
ORPHEUM—Vaudeville.
GRAND—Follow Me Girls; Frederick, Elsworth and Thomas; Helen Miller, Carlo and Inez, Florence Henry and Co.; films.
GARHICK—First half, film, "Rude," symphony concert, Sunday.
LYRIC—First half, "The Master Mind," film.
ZELDA—First half, "The Prey," film.
STRAND—First half, "The Round Up," film.
SUNDREAM—First half, "The Chud-bopper," film.
Owing to the higher cost of vaudeville, both the Orpheum and Grand theatres here have raised their prices of admission. The Grand raised from 35 to 40 cents and the Orpheum advanced the price of its cheaper seats. Business continues just as good as before the advance.
The Clinton-Meyers Co. has purchased the theatre at Proctor, Minn., and taken ground for a site in the west end of this city. The West End theatre, when built next summer will seat 2,000 people and be devoted to the exhibition of motion pictures.

INDIANAPOLIS.

By Volney S. Fowler.
MURAT—"Blue Flame," first half; "Humming Bird," second half.
KEITH—"Vaudeville."

DETROIT.

By Jacob Smith.
Passing Show of 1919 didn't want big business at Shubert theatre. Next, "Greenwich Village." From "Pleasantly to Broadway." F. Ray Goyts a new show. In present state far from success. Needs lot of building up. Too few songs and too much lapse of time between laughs. Next, "Girl in the Limousine."
"Lady Billy" at Detroit with Mabel.
Majestic reopened Saturday under

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NEWMAN—"You Never Can Tell" Third semi-annual fashion show.

NEW ROYAL—"The Roundup."
LIBERTY—"The Week."
NEW TWELFTH STREET—"The Circle of Courage."
REINERT—"The Adventurers."

The High Jenks Musical Comedy Co., headed by Al and Lela Bridger, is celebrating its first anniversary at the Douglas this week. The company has played at this house for 67 weeks, changing bills weekly, at popular prices.
Contrary to its usual custom the Orpheum has started advertising a feature attraction two weeks ahead of its date and has placed tests on sale for the week of Oct. 17, when Winger's Midgets head the bill.

After two weeks of heart-breaking business with "Little Women" and the Bonora Grand Opera Co. the Grand, the Klaw & Erlanger house here, this week turned the tables with "Apple Blossoms" at \$3 top. The crowd around the box office looks like old times.

The Shubert theatre inaugurated a mid-week dollar matinee, all of the seats on the lower floor being placed at that price, for Wednesday afternoons.
Joseph R. Glick, manager of the Shubert theatre, is getting a taste of managerial troubles in the way of switched dates. First it was with "A Man of the People" announced for his opening attraction, but which was sent east and the date here cancelled, leaving the week dark and delaying the season opening a week. Now it is James Cowl announced for Oct. 17 in "Smiling Through." For some reason the star was sent to Chicago instead of Kansas City, and so it was impossible to get a satisfactory show here for the date. Glick will run a feature picture, having secured the first Kansas City showing of "White New York Skies." An augmented orchestra will be used in connection with the film. At Johnson with "Minted" is the billing for next week.

Building contractors in this city, Chicago and other cities are now working on estimates for the construction of the new Main theatre, that being the name finally decided upon for the new million-and-a-half dollar Junior Orpheum, to be built at the corner of Fourteenth and Main streets. The plans for the new structure were completed some months ago and the site cleared when active work was stopped. It is expected that all of the bills will soon be submitted, when the tri-plex architect will pass upon them and make the award from the home office. As planned the house will cost \$1,500,000.

Officers of the newly formed Motion Picture Theatre Owners of Indiana have been elected, as follows: G. L. Schmidt, Indianapolis, president; Carl Miller, New Albany, first vice-president; Joe Hummerichson, Bluffton, second vice-president; Frank Heller, Anderson, treasurer; and Ray Andrews, Muncie, secretary. The organization is laying its lines for a strenuous battle in the season of the Indiana State Legislature, which opens Jan. 1, for legislation favorable to the movie industry.

KANSAS CITY.

By Will R. Hughes.
REINERT—"Up in Mabel's Room."
GRAND—"Maid to Love."
ORPHEUM—"Vaudeville."
LOEW'S GARDEN—"Vaudeville."
GLOBE—"Rubenstein" Feature.
Davey Jamieson featured.
EMPEROR—"Hi Jenks Musical Comedy Co. in 'Behind the Scenes'."
GAYETY—"Bowery Boogie Woogie."
CENTURY—"Jazz Babes."

MINNEAPOLIS.

By Dean Jensen.
Dewey Campbell and Dave Elman

will be members of the comedy stock that is to be installed this fall in the old Star theatre, St. Paul.

Stanford Deagle, known throughout the northwest as an able Shakespearean player, is in Minneapolis this week making preliminary arrangements for a tour of the principal cities in this section.

Jeanette Adler and her American Feet are booked for the fall months at the Golden Pheasant Inn. The Miss Quinnet, entertainers for many months at the old Dutch House, in other days the rendezvous of theatrical folk, has opened an engagement at the New Asia Inn. Head-houses are finding business very tight. Prohibition officers are too inquisitive as to what goes on there.

"The Ink Pot" is the name of a new enterprise in southeast Minneapolis, near the university. It is a restaurant and rendezvous of Bohemians, and is modeled after Grace Goodman's Garret, down in the Village.

Charles Yenmah, owner of the Mandarin, a high class Oriental restaurant, is the defendant in a suit brought by one of the large music publishers. It is charged that Mr. Yenmah permitted entertainers in his cafe to use material without permission.

NEW ORLEANS.

By O. M. Samuel.
TULANE—Mrs. Fiske in "Miss Nelly of N'Orleans."
LYRIC—Clarence Bennett's Colored Carnival.
STRAND—Constance Talmadge in "Vivian References."
LIBERTY—May Allison in "The Cheater."

Hilda Jackson and Ethel Hyder, local girls, joined Miss Hilda's act here.

"Nightie Night" is underlined for the Tulane next week.

"Tiger Rose" is headed for the Coast, and plays Los Angeles week of Oct. 22.

Hugh Bradley, first baseman of the New Orleans Southern League team the past summer, has retired from the game and associated himself with the local Pathe office. Bradley was at one time one-quarter of the baseball quartet.

Although it has not been playing them for some time, the Stein-Photo Circus is advertising the Hansford Family, Daisy Marie and several other celebrities.

Work on the new Orpheum is progressing very slowly, and unless speeded up the theatre will not be able to open this season. The front of the playhouse is perhaps the prettiest in this country.

Reinert has moved into its own offices in this city. The local exchange formerly shared part of the space in the Haenger building.

Julian Haenger states the suggestion of Lynch ever gaining control of the Haenger Amusement Company is much out of line. Haenger intimates such a contingency was practically impossible. The statement was made to allay the Lynch rumors, that simply will not down.

Howard Gale, ahead of "Nightie Night," was offered \$1,200 for the one night of the show in Columbia. P. C. Gale snapped up the offer. The show got over \$2,000 for its single showing in the town. The local management did the gambling.

LOEW'S—One of the best shows ever presented at Loew's obtained the first part of the week. The composite impression was excellent. Bill and Eva with their acrobatics were splendidly received at the start. The turn would be enhanced by the costume conforming to the special set of a drug store. Barlow, Hanks and Gay submitted a classical singing interlude, with "Trovatore" to conclude, rather heavy for clientele, but they pleased.

Edith Carr ran riot with his material that while impenetrable was accepted as amusing buffoonery.

Berry and Nickerson brought memories of Bryant and Gaville, Fiske and Bonoma and other musical acts of the old school, with the straight and comic idea and the broader predominating. The comedy member doing black face extracted many laughs.

Myrtle Lamson Trio made a corking closer, with two fifty girls aiding and abetting the legend-maker. It is good enough for big time and quite a flash for small.

The picture, Lucius Huff in "What Women Want," was below the average.

Whole of a show at the Palace the first half. Alvin and Alvin had distinction to first spot with excellent executed series of feats. Boyd and King with Miss Boyd doing the work and King accompanying, rank as one of the best numbers at the Palace in months. Roberts and Hayne, with nautical motif, rose to major proportions. Petrovich appeared with his all-around apparatus. He is New Orleans favorite accordionist and danced away with the lot of the

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show. Jean Leighton's minstrel revue on high on the coast, and sent out with the impression the human Jean was quite a picker in grabbing off minstrel material.

Frisky Frisco, the freak stepper and a rather weak surrounding bill at the Orpheum this week. The layout played far from impressively. Lucy Gallette opened with her familiar juggling turn that has been enhanced with a pretty setting, doing nicely.

Paul and Janet got considerable for their musical moment, the conclusion but sending them away handsomely. The show struck its first snag with Jimmy Dean and Co. in an impossible sketch played atrociously. The crowd sat wondering how this one ever slipped in. Jim Donovan is presenting the act, and Jim must have been persuasive, to say the least. Charlie Howard is still doing the drunk stuff that has served him well through the years. His score was large.

Frisco was a disappointment. More enthusiasm was displayed for Eddie Cox than for the freak star whose attempts were watched with slight show of approval. Loretta McDermott was liked for her salvette and winsomeness, but they frowned upon the act as if something had been put over on them.

Charles Wilson was hot and cold intermittently. The cover part of his routine carried laughter, while the bookend missed fifty-fifty for Charles. Ladore and Beckman created a neat impression pervasively, especial credit being due them for following some of the acts ahead.

The Pantheon reputation is adhered to in the current program, which rises to pretensions when viewed from the small time angle. The theatre is gaining in patronage weekly. Charles and Marie Hutter sent the show away flying with their aerial work that had the audience gazing up in admiration. Their routine is flashy, with a maximum of result achieved. Winchell and Green stopped proceedings in second position. Most of their matter is of the sure-fire sort and is planted just right. Miss Green is a looker in her abbreviated toga, while Winchell is improving right along as a light comedian. "Thunder Mountain," with its tense Western atmosphere and mechanical effects, is sweet for popular-prized audiences. The interpreters are thoroughly competent and the sketch went them out talking. Jessie Miller, who ranks as the most superior female comedian around in several years, occupied the next to closing spot with distinction, doing extremely well. Five Lloyd, with their colorful riding, had them sitting on the edge of their seats holding them into in person.

PITTSBURGH.

By Coleman Harrison.

"The Bird of Paradise" seems to be seeking the record held by "Bonnie." The latter production appeared here consecutively for the last ten seasons, and now that it has quit the stage, the Paradise show is close to the other's record. The visit this week to the Shubert P.M., its sixth trip, is drawing fair attendance. Paversham in "The Prince and the Pauper" next.

Thurston Hall's stock opened the new Sam H. Shubert Monday, presenting "Civilian Clothes." Florence Johns is co-starring.

"Three Wise Men" is playing re-tour at the Niles, drawing heavy attendance. The same trio of leads is on the present tour. Harry Davenport, Claude Gillingwater and Howard Gould. "The Storm" next.

"The Magic Melody" at the Alvin. As this is the only musical show at any of the big houses it is boosting receipts. Leo Intrichstein in "The Purple Mask" next.

The All-Star Trio, Ernest Haro (who subbed for Al Julian last season) and Marie McDermott are appearing in free concerts here this week as the feature of the inaugural of Kaufmann & Baer's Victrola department.

Supporting members to Thurston Hall and Florence Johns in the new stock include Eleanor Martin, Myron Bonifant, Keith McCauley Ross, Miss Roberts, Mr. Leopold, Robert Adolph, Fritz Ward, Mr. Compton and Mr. Webb.

PORTLAND, ORE.

HASLEG—First half, Orpheum vaudeville, second half, McIntyre and Smith in "Hello, Alexander" review.

HANKS—Stock, "A Lady Town." LYRIC—Musical comedy show. PANTAGON—Pop vaudeville. HIPPODROME—Pop vaudeville. LIBERTY—Film, "Go and Get It."

COLUMBIA—"Civilian Clothes." COLUMBIA—"Stop Thief." MAJESTIC—"The Penalty." PROMETHEA—First half, "Little Miss Revolution"; second half, "The Double-Faced Deceiver." STAR—"Three Gold Coins."

The Baker stock company has moved this season to a playhouse uptown and rather out of the theatre district. The change has not affected business, due to a loyal following of regulars. Leona Powers and Oliver Jackson, playing oppo-

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LOEW CIRCUIT
Horwitz & Krause

THE FAYNES

Direction, Hughes & Manwaring

BLANCHE INA

KUHN GIRLS

in "Bits of Vaudeville"

By BLANCHE KUHN

(Formerly of the White House)

WM. ATWELL BILLY JACKSON

Playing WESTERN KITH TIME.

site leads, are working up a good personal following.

The Lyric company, playing musical comedy stock, is doing a turn-about business in the old home of the Baker.

Harry Fox, headlining the Orpheum bill last week, failed to get over very well. The Four Harmony Kings, negro singers working in the second spot, were a big hit, this kind of an act always getting a fine reception here.

The firm of Jensen and Von Herberg, operating five first run film houses here, has been subjected to a long and intensive campaign of picketing by the machinists' union. The controversy and a lot of publicity recently when C. E. Jensen, senior member of the firm, put on a rattling hot fight with a union photographer in front of the Liberty theatre.

The local branch exchange of Famous Players-Lasky moved into its new building this week.

The Rivoli management is considering the establishment of an adjoining dance room to entertain overflow crowds during the wait.

SYRACUSE, N. Y.

By Chester B. Bahn.

EMPIRE—First part, "Mary"; last half, Felix Adler's "Cuckoo." Next week, first part, "Creators Opera Co."

WERTING—All week, Evelyn Nesbit's "The Open Book." All next week, "The Temptations of Eve."

B. P. KRITZER—Vaudeville. HASTABLE—First half, "The Ben Ten Girls"; last half, "The Docks of the Delta."

TEMPLE—Vaudeville. CENTRE—All week, Slim. "The Devil's Pankey."

STRAND—First half, Griffith's "The Idol Dancer."

MAJESTIC—First half, "The Froy." Coming all next week, "Headin' Home."

Tut—First part, "The Fortune Teller."

The Crescent after billing "Transcendental" for last week, pulled it out Thursday and substituted "The Devil's Pankey." Four business is supposedly the reason for the change. The house will have Fanny Hurst's "Humorous" next week.

Lola Root, Ulta professional vocalist, has signed a contract for a concert tour with Loew's Dalton, Pa. They will leave New York Dec. 1 for the Antipodes, filling engagements in New Zealand and

KYRA Lawton

"Passing Show 1919"

"The Man From Juggloonia"
Gallop over the Orpheum Circuit
Direction, AARON KESLER

BREAKAWAY BARLOWS

"Laughs and Thrills"

Management: PAUL DURAND

JOE STANLEY and JANE OLSON

"BETWEEN ACTS"

Direction LEW CANTOR OFFICE

MAYE HUNT

"THE ORIGINAL" CHEER-UP GIRL
Touring Loew Circuit
Booked solid Direction HORWITZ & KRAUSE

WARWICK-LEIGH TRIO

FEATURING

LEAH WARWICK

AMERICA'S SWEETEST YODLER

IN AN ORIGINAL REVISED SKETCH
Direction, HORWITZ & KRAUSE

JEAN GORDON PLAYERS

IN

"A HIGHLAND ROMANCE"

Booked Solid Loew Circuit Direction, HORWITZ & KRAUSE

Australia. The tour is under the direction of Misses White.

There's nothing in the law to prevent the holding of a referendum on the Sunday movie question at Birmingham in connection with the general election next month, holds Corporation Counsel Charles G. Hinkley. The sole bar is the question of expense, and this has been lifted by the offer of the Kodex theatrical interests there to finance the election.

H. B. Morton, who proposed to erect a new theatre in Oswego, is now negotiating for the old Welland House, it is reported. The theatre will be used for vaudeville and pictures, it is understood.

Three Supreme Court actions against Frederick G. Weyer, director of the B. P. Keith theatre orchestra here, are on the calendar of the Supreme Court term on at Norwich, all suits growing out of a collision of his auto with that of Clayton Widger at Meads Point. Mrs. Widger was injured and her husband's machine smashed in the wreck, which also damaged Weyer's machine. Van R. Reynolds and Irving A. Dart, in addition to the Widgers, have also sued the orchestra director.

When the New York Opera Association Company appears in Syracuse later in the season, Syracuse music lovers will have an opportunity to hear Miss Hallie Billee, daughter of Dr. and Mrs. Henry W. Billee, in the leading soprano roles. Miss Billee has been engaged for a season of eight months. The Syracusean will begin her season Nov. 2 at the Lexington, New York, when she will sing Michaela in "Carmen."

Denial that Marcus Low or any one else is negotiating for the Top theatre, one of the city's largest film houses, for vaudeville purposes, is made by the Top management.

George E. Scherrer of the Ravey and several other theatrical enterprises, is the latest person to be named as seeking a lease of the Empire here. Scherrer is non-committal to interviewers.

Paul Rouse has succeeded Marguerite Tucke as dramatic editor of the Syracuse "Post-Standard," to which post also was designated upon the recent death of Albert York. Miss Tucke remains as the "Post-Standard's" "Film Girl." Mr. Rouse was formerly film editor of the paper. Chester H. Bahn is acting as dramatic editor of the "Journal," replacing Franklin H. Chase, now on a year's tour of the globe as world correspondent of the "Journal."

Tom Marks, husband of May A.



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A Vaudeville and Acrobatic Comedy
Direction LEW CANTOR

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An act that attracts—Always busy.
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SEE BEAGY'S FAMOUS STORY,
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Malice"
REVIEW—SCENE—NEWS
Capital Grand Orchestra
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"A National Institution"
"WAY OF THE WIND"
HIGHLIGHTING SUNDAY
ANITA STEWART
in "HAGGARD AND THE PIPER"
COMEDY—REVIEW—NEWS—SCENE
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Cohan & Harris Theat. 425, Eve 1.20
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SAM H. HARRIS Presents
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A New Comedy by AARON HOFFMAN
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FRANK BACON in

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Knickerbocker Show & 100 St. Eve,
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Eve. 1.20

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HUDSON Theatre W. 47th St. Eve,
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EVENINGS 9.30. MATS. WED. AND SAT. 1.20.

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COMPANY OF 40—11 MEN

DRINK FEMINGTON Presents

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WITH

GILDA NORMAN
VARESI TREVOR

FULTON Theatre, W. 49th St. Eve. 1.20,
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Marka and Pardo: Colonel Patton
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STAND—Emile Montrose and
Co.; Fisher and Lloyd, Watt and
Winters, Feltner, Pearl and Weiss,
Gordon and Dillman; Fred's Comedy
Firm; Gypsy Songsters.

LOEW'S PALACE—Film, "The
Price of Redemption."

LOEW'S COLUMBIA—"The Great
Redeemer."

MOORE'S HALL—"The Notorious
Mrs. Lisle."

GRANDALL'S METHUEN LITAN
"Woman in His House."

"Mist of Madness" attracting great
business at the Folly.

L. H. Hommedieu has returned to
take up his duties with Mr. Beates
at the Palace. Mr. Hommedieu acts
as assistant manager and treasurer
of the place.

WASHINGTON, D. C.

By Hattie Meakin.

KEITH'S—Vaudeville. NATIONAL—Henry Miller's Company composed of Kathleen MacDonnell, Merle Moders, Nana Bryant, Phyllis Fureh, Mary Elizabeth Forbes, Pedro de Cordoba, A. E. Anson, Warburton Gamble, Frederick Lloyd and Malcolm Farnett in "Stepping Stones," by Louis K. Angacher. Favorably received.

SHUBERT-HENRICO—Melwyn's George V. Hobart's "Bonny," with Emma Dunn, Robert Ames and Lillian Lorraine.

SHUBERT-GARRICK—Second week for Thurston, magical show, doing nicely.

POLAR—"Buddies" with Charles King and Virginia O'Brien.

COMMON—"The Rites Hand," Tappan and Armstrong; Una Clayton and Co.; Gordon and Gordon;

GIRLS FROM HAPPYLAND.

(Continued from Page 16)

and kept up the appearance average of the women. She also did "a double" in male attire.

If it is any confusion in the making of the cast the program will have to take the slap, for it is about as accurate as most of the burlesque pathfinders.

The "Girls from Happyland" is a laughing show, and qualified as such at the Columbia. Hilton may incorporate a few more laughs into the evening's entertainment, but he will have to do yeoman work to add that chorus. It's as far from the two preceding attractions as Garden from Ireland.

CUTE CUTIES.

(Continued from Page 16)

but others dropped cold. The latter was emphatically the case with the specialty in the first part. They have ten minutes' exchange of talk of the poorest average quality. Wheel team has imposed on a audience this many a day. "What's the difference between a male and a female?" was a sample, and there was a lot more as stale. The showman probably realizes that the show needs jaxing up. Some of his business is raw and the "bells" and "dances" are sprinkled through the two pieces lavishly. When they return to that sort of stuff they are trying desperately to make up for some deficiency which they sense without knowing just how to go about a correction.

That's the point. It is not easy to see just where the arrangement falls down. Seymour has a good comedy method and his side partner makes as funny a comedian as the general run. They certainly work hard. But it doesn't do. For lack of a better analysis, one is required to put it down to a lack of material. They do a good deal of the "official" stuff with an occasional money changing bit, but the points do not register strongly. The one thing that did make good was Seymour's comic fall.

All the honors go to Miss Fanny Two of her numbers. "Leader of the Band" and "You Ought to See Her Now" scored in the good old burlesque burlesque way. Seymour contributed to the first by a small bit as the burlesque band leader in a Sam March. The second lady was a number employing several of the classic giffs. For two numbers Miss Fanny wore a stunning creation with a million dollars' worth of ostrich feathers built up into a huge rumbler's plume of flame color. At another time she displayed a head-dress of bird of paradise feathers and once again a gorgeous affair of royal blue ostrich plumes.

She is a bawdy person but can dance like a housewife. Night at the end of the first class bit of stepping with Fanny that promised much, but thereafter did not make good the early promise. She can dance but doesn't. She can wear clothes and dance. So it is fifty-fifty.

Miss Allen is a child little contented pretty in her bawdy stances and gaudy in her work. She had four or five numbers and landed a distinct hit toward the end of the evening with "Sweet Fuddies" more in spite of the incidental clowning of the two comedians than because of it. The highlight spot of the proceedings aside from the three numbers mentioned, was a specialty include programmed as "The Three Little Bluebirds," a singing act presumably although only two then appeared, probably because the heroine of the combination, presumably Dick Pritchard, would have had to make a costume change to correspond with the other two, and decided it wouldn't be worth while.

The other woman principal, Lilian Herbert prima donna. She sang a number as a specialty during a change of scene, but failed only faintly with the lady and rather less than fairly with her singing. She also wore a lot of costly clothes. A white affair covered with sequins. Miss Golden was the picture and made a most satisfactory straight worker in the several songs straight into his case, as well as doing a good deal of feeding. He is a clean cut young man of exceptionally good appearance.

The two pieces have four scenes, three of them involving fairly scolding sets.

NEW SUNDAY CIRCUIT.

A string of theatres running Sunday concerts is being lined up by George W. Baker, an independent promoter and producer. Four houses have been secured, two in New York one in Brooklyn and one in Yonkers.

Baker is opening a preliminary office. The new Sunday circuit will embrace the following theatres:

ENLARGING SUPERIOR.

T. A. Wolfe, owner of the Superior Theatre, a 20-story edifice which employs shows for stage and musical, has begun work on extending his outfit to twice its present size. He proposes to go after the class of attractions next year in a big way, according to his new personal representative, Sidney Wipe.

RIALTO.

While there is nothing startling about it, this show is excellent, even entertaining. Dr. Rosenfeld himself began it Sunday by leading the orchestra, playing Weber's "Barytonne." There still seems to be trouble handling the brasses, but on the whole the effect was pleasant.

The scenic "A Paramount-Past called "Bright Tranquility" was very beautiful. Its fault lay in allowing the horizon line to cut the dead center of the picture too often. This violates an axiom of composition. The line should be above or below center.

Emmanuel last sang "Over the Hillway Sea" magnificently, but in an ill-fitting and unexpressed evening suit presented anything but a first-class stage presence, a fault to remedy. The other song was the aria from Verdi's "Attila." Alma Doria has a full, strong voice that brought out the power of this single, but she sang a little flat all the way giving generally the puzzling suspicion that something was a little wrong.

The magazine got started with a rush, but was interrupted in the middle by the Mutt and Jeff cartoons. "Kiss Me Quick," the Fox comedy, was funny and had a lot of expensive action. At one point its humor depended on the movements of a donkey, but this lost out when the string leading the donkey showed up in the photograph, as it was never meant to do. Clyde Cook putted himself a good comedian. There's a suggestion of Chaplin about him. In other words, he isn't too obvious. Ethel Clayton in "Kiss of Romance," an unusually interesting Paramount feature, was the main piece of the bill. It is reviewed elsewhere.

CAPITOL.

Sunday afternoon the Capitol did not seem to have the crowds that the house has had during the two previous weeks. For the late show that afternoon there were plenty of seats to be had. The feature for the current week is "The King of the Ring" marking the return to the screen of Vivian Martin, who has not been seen in New York for more than a year. The picture is a Mesumey Kendall and Robert W. Chambers production and is being released through "Columbia."

The scenes of the feature are laid in Florida, and E. L. Harphap has selected a program to surround the picture that is entirely Southern in its atmosphere. Heemer's Southern Rhaphany serves as the overture, this is followed by the Capitol News, then the "Supremacy Gazette," danced by Miss Chambers and Alexander Cominsky. "Ding Doo," a fantasy of the South in Florida colors was a delight. It is one of the best that has been shown in some time. The little boy and girl and the older girl in a close-up looked wonderful in color.

Preceding the feature "The Song of the Reed" from "The Climate" was sung by Irene Williams and the selection from "Maytime" was played after the feature. "Edgar's Sunday's Church" was the comedy.

SINS OF ROSANNE.

Rebecca Clancy, Ethel Clayton, Jack Clayton, John Clayton, and John Clayton are the stars of "Sins of Rosanne," a picture produced by George W. Baker and released through "Columbia." The picture is a story of a woman's life, and is a very good one.

This unusually interesting and well-done Paramount feature with Ethel Clayton leading was offered at the Rialto this week by Lucky. Can and technical details are excellent. The story is taken from the novel by Cynthia Kermack called "Rosanne" and is a very good one. It would have made a movie closely had it been brought to bear on Rosanne as a book, but even so the remainder of the picture is so sure in movement as to hit you. Tom Furman directed and made every scene count. Miss Clayton herself has grace, intelligence and the instinct of good breeding. One of the best players in the business, she puts over with certainty and finesse anything handed her, and here she is admirably suited.

As a child Rosanne was dying when a Malay nurse in the Kimberly diamond district of South Africa offered to save her if she could have her for two years. Her usual powers she awakens in her desire for diamonds and commences the attempt to harm who ever hurt her. Rosanne's brother-in-law is head of the mine. There is smuggling. A native is murdering his way out and Rosanne is grabbing the loot and bringing it to London. In the end the Malay is caught and Rosanne finds herself in a compromising position with a Malay. From then she is rescued by Rosanne's power to learn through the death of the Malay.

All this is told in a commendably and effectively with such a fine sense of the value of good grouping and of what Miss Clayton herself can do by way of making a picture become and effective as to make the feature of high tide on the trip of the society film. The cast too, is well balanced. Jack Holt played with his usual dignity, though his clothes seemed too tight

for him. Mr. McIntosh lived up to the traditions of his own name as the heavy. What stood out particularly was the work of Fontaine La Rue as the old nurse. She made a bit count heavily. The picture depended on certain psychic values. Miss La Rue's ability made these seem possible where otherwise they would have detracted from the whole scheme and left it ordinary.

SONG OF THE SOUL.

Arthur Haddock, Vivian Martin, Jerry Anderson, Charles E. Graham, and Rita Allen are the stars of "Song of the Soul," a picture produced by George W. Baker and released through "Columbia."

Vivian Martin's return to the screen as a star is being celebrated at the Capitol this week with the advent of "Song of the Soul," presented by Mesumey Kendall and Robert W. Chambers. It is directed by John W. Noble, and is an adaptation of William J. Locke's "An Old World Romance."

It is hardly likely that when this picture was in the making it was intended to be placed at one of the big Broadway houses for a week's run. The production does not seem at all of that caliber. Star, supporting cast, production and story come up as a pleasing little picture, strong enough for the daily change of program houses in the bigger cities. It does not carry the weight to entitle it to the best of the Broadway houses for a full week.

Miss Martin is a charming little lady on the screen, and in this picture she is as pretty and winsome as ever, but she also isn't sufficient to carry a feature. There must be something more, and this picture hasn't that "something."

Fritz Lederer in the leading man. Not impressive, but his role did not permit him to be that pictorially.

The story makes unusual demands upon the principal characters. The heroine must be blind and the hero fatally scarred by fire so that he will be repulsive. The two marry; a babe is born to them, and then comes the opportunity for the wife to recover her eyesight. An operation is performed, and the noted doctor knows it will be successful. The husband is afraid that when his wife is able to see she will shrink from him, and she, knowing this fear, tears the bandage from her eyes before the cure is complete, preferring to remain blind rather than ruin her husband's happiness. Of course, it develops at the last minute that the wife was the little girl the hero rescued from a fire in which he received his burns.

In directing the production Jack Noble has managed to get some very good touches in his Florida stuff, and the alligator shots are interesting and thrilling. He also has managed to get some real human interest in his views of the baby. The kid itself is a wonder.

The balance of the cast called for little, except Rita Allen in a corking character role.

The production does not look expensive. If the actual figures are anything in keeping with an estimate that one would make from a screen viewing, Miss Martin should prove a very good investment for her backers in this production.

BEHOLD MY WIFE.

Earl, Indian Girl, and John Clayton are the stars of "Behold My Wife," a picture produced by George W. Baker and released through "Columbia." The picture is a story of a woman's life, and is a very good one.

"Behold My Wife," the Rivoli feature this week, is an adaptation of Gilbert Parker's novel, "The Translation of a Savage," produced by George W. Baker and released through "Columbia." As a picture it has strong sentimental appeal, plenty of action and picturesque settings. The story has much of the sentimental quality that was in "The Squaw Man," as played some years ago by William Faversham, but comes to a "happy" denouement.

A young son of an English family marries to Northwestern Canada, leaving his absence his father breaks her engagement to make a better match, with the consequence of his family. In revenge the wanderer marries a half-breed—half Scotch, half Indian, and sends her home to England to take her place in the family as his wife.

The older brother takes the girl in hand and she responds promptly to his training, becoming entirely amenable in a short time. A son is born, unknown to the wandering husband, who, following the marriage, goes from bad to worse, until he drops to bar-room pan handling. An American surveyor undertakes his reformation and at length establishes him in his self-respect by engaging in a fist fight very time the Englishman takes a drink.

Of course his return to England discovery of his son and reconciliation to the wife follow in due order. The fights in the mountain wilderness between the Englishman and his friend contribute to fast action while the wild background makes for scenic splendor. The alternating views of English landscapes and the estate furnish contrasts, just as the characters of these widely separated locales do and the story pro-

gresses most interestingly. It takes a good deal of credulity, however, to accept the sudden transformation of the half-breed girl into a fine lady. The thing is done rather too violently for the literal screen. The final passages leading up to the return of the prodigal his discovery of the son, a particularly lovable little chap, are splendidly managed for their sentimental effect. They leave an especially happy feeling on the part of the audience.

Milton Mills plays the wanderer in his very best style, that is to say in the manner of an intelligent player well equipped in appearance and training for the many type of story here. The direction is capital and all the elements which go into the making of convincing screen narrative are present in satisfactory degree.

The picture will appeal to the feminine clientele everywhere. The best test was the outbreak of a patter of gentle applause all over the Rivoli at the finish.

PEACEFUL VALLEY.

Charles Ray, Harry Myers, and John Clayton are the stars of "Peaceful Valley," a picture produced by George W. Baker and released through "Columbia." The picture is a story of a woman's life, and is a very good one.

At the Strand this week Charles Ray is revealed in his latest photodramatic endeavor, "Peaceful Valley," the second of his productions for First National. It is a screen version of the late Edward E. Kidder's memorable stage play, in which Sam Smith Russell starred years ago. It was adapted to the screen by Isabel Johnston. In it Ray reverts to the role of a rube.

It is a story of love and melodramatic adventure on a farm. The plot is elemental—crudely so, but in, nevertheless, absorbingly repetitive with heart interest. As a light-hearted young farmer with a widowed mother and a young sister he is afforded ample scope for the portrayal of his indelible facial expression. The story is cumulative, going along to a logical and inevitable conclusion.

Jerome Storm is responsible for the excellent direction, in which there is a wealth of detail carefully carried out, each scene having undoubtedly been minutely carried out.

Standing out in the excellent supporting cast is Harry Myers, who portrays a modern heavy role with a fidelity that brings to the characterization the gift of histrionic artistry.

The sub-titles are all printed in black on a white background and are—beaten by thousands—thoroughly legible. It is about time we had more of this sort of thing. "Peaceful Valley" might be designated a 100 per cent feature. It is that in intent to convey the prediction that it will please every class of picture audience.

FORBIDDEN VALLEY.

After observing J. Stuart Blackton's "personally directed" production of "The Forbidden Valley" (Pathé), it occurs the industry is doing its best to attain the average in expurgating themes based on Kentucky feud days just as undoubtedly as American novelists have helped to place that savage colony on the map.

Now a story of this kind in the picture world is only receptive to a better class audience when it has an element of interest different from the numerous photoplays of similar theme which preceded it. Else, if there is a repetition of theme and the situations are only manipulated by different characters, but have grown stale with the process, the net result calls for few fireworks.

It is established that Western Pennsylvania and West Virginia are better about the pictures of the wild outdoors and its homesteads, shepherds blood-curdling stuff, et al., than any territory in the Union where an exchange is located. There society stuff, it is contended by independents, finds little favor with either first or second run houses. Names is that territory have drawing power, otherwise they want established stars in out-draw effect.

Photoplays like "The Forbidden Valley" can attain the maximum in the territory mentioned, and then again it may surpass the business that it does there elsewhere, but to hold it up as a shining contribution before a cosmopolitan audience like the New York where it was shown, the net reception does not certify it an better class.

The carry part of it is that an "all star" cast has been utilized to work out a situation that is based on a thousand themes. There is a lack of realism in this photoplay to substantiate the action of its characters, and situation after situation becomes tedious to the onlooker as the padding becomes more obvious.

The psychology of a mountaineer, who lives for 15 years in seclusion and anticipation for the arrival of the son of a man whom he killed in justification, may have a thrilling, full of tension. But with the coming of a final outcome in the person of a mountaineer looking for and depending on Kentucky and justice, justice suspension. And this even becomes a more negative quantity in the showing action when the mount-

tainier is guided on to direct the killing of the stranger by the half-wit's sinister influence.

But Mr. Blackton's influence on this picture is not entirely negative. The first reel is very easy of mastication. It is tense, absorbing and will hold more than a thrill for the average onlooker. He misses fire, however, in its later episodes when his continuity defies logic and it gasps for breath except for few and far between moments of brilliant comedy effects and a thrill or two.

The cast with few exceptions may be said to qualify as one of the best ever assembled for a story of this kind. May McAvoy and Bruce Gordon are featured. The lady, obviously, is sinking her spurs to the ground. She is of handsome features, as well as shown depth in addition to ability. More care might have been taken in dressing the part, nevertheless. Her wardrobe at times suggests an inmate of the Washington Irving High School, while her hair looks as perfect as if she had emerged from a Fifth Avenue mannequin. Her foot-wear is a little close to civilization than the scene of her home. Mr. Gordon looks very handsome, does not overact and certainly must have been a very plausible artist under Mr. Blackton's tutelage. Marian Stewart, a child actress, is effective in the early action of the piece. William Dunn, as the half-wit, was probably the hardest worker of the entire cast. His characterization is a task for any artist, especially to maintain the role without being permitted to step out of it. He achieves wonders, and his deprecating qualities are due entirely to the fact that the continuity calls for him in more scenes than are necessary. The comedy of the ridiculous artist (name not caught) smacks a little of Fatty Arbuckle. But without conscious imitation his scenes are the only comedy relief in the (possibly) five reels. They are effective without being vulgar. Cal Mitchell as the villain, played by Emil Link, is a credit to his ability. As for Charles Kent as Ben Lee, his characterization proved of exceptional merit. Warren Chandler qualified himself, and two others whose names cannot be recalled were of valuable assistance.

The photography in every instance left little to be desired. Some excellent shots of Gordon falling down the ravine, some fade-ins of the interiors, close-ups, etc., as a unit may be claimed by itself. The titles are simple, readable and comprehensive.

The score as played by the New York Orchestra will stand improvement.

Step.

The hero-youth's desire in this particular instance concerns itself with Bud Wise's inclination to become an aviator. Discounting the Voltaire prejudice against the suspiciously "sounding" Bud Wise, "youth" in the person of Joseph Herbert (who is starred) accomplishes this in tolerably interesting fashion. Bud's initial try at the Orville Wright thing results disastrously for his local reputation as an inventor and "nerd," as well as his standing with the heroine's father, which was none too encouraging from the start. Bud does a fireworks in the metropolis where he connects with the airman school, not as an aviator, but as a mechanic's assistant. The heroine surprises our hero one day at his work and he must needs show off his aviation skill in a stolen ship. Father comes along and mistakes the dangerous careening of the flying ship maneuvered by the hero's nervous hand as samples of the boy's skill and it's "Hem you, my children" for a fade-out.

There are a few inconsistencies in the production, which are readily overlooked, however. One is where the hero enters the pilot's camp with out trapping himself securely and is seen getting out also without undoing the safety straps. In that case the same spins, loops and dives would have resulted fatally for him. This daring flying incident, which any average intelligent observer takes for granted is the work of a skilled pilot and not the performer, is as pretty an exhibition as one may hope to see on the screen.

The picture is "presented" by Walter H. Miller and distributed through the Foxward Film Distribution, Fred Kehler directed from a scenario by Joseph Meloney, adapted from P. H. White's story. The latter also "supervised" the production.

The scene opens in a country village and Mr. Bennett looks convincingly the part of a small town aspirant for ambitious fields. Marie Baker, a starlet whose name is not mentioned in the picture, and provided plausible cause why Arnold Simpson, played by George Correll as the village dandy, was intent on winning her good graces. The balance of the impact consisted of well-taken-care of character parts.

The picture is a very average photoplay feature for the house where it was shown and was the subject of a double header bill at Lewis Carroll stage it was presented. The director and cameraman of the time-captured such scenes as the landing and take-off of the plane for this classification. The most of the yarn could just as well have been condensed into two thousand feet of

YOUTH'S DESIRE.

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film. Insufficient care in building up the story accounts for this. All told, the cast is superior to the vehicle.

MERELY MARY ANN.

Here we have the proposition of a director—or scenario—or a combination of both—unfolding the plot and most of the action of a photoplay principally through the medium of sub-titles. It is an adaptation of Israel Zangwill's play in which Eleanor Robson starred some years ago. Edward J. Ledaint is the director and it is a Fox release, starring Shirley Mason.

Credit is due the director for the admirable visualization of a cheap lodging house in London. Its details indicated an amount of care not often seen in other than the highest grade of film productions. Not that it cost a lot of money, but necessitated thought and painstaking effort.

The picture itself is woefully lacking in screen action. Some of the descriptive titles were several hundred words in length. Miss Mason enacts the role of Mary Ann, a wistful slavey in a London lodging house, and eventually falls heir to a fortune. But one detail is lacking—probably with design. These slaveys are almost always orphans "bound out," and if they possess any physical attractiveness it is concealed by ill-fitting clothes, a dirty face and unkempt hair. Not so with the Shirley Mason depiction. Mary Ann had a well-fitting dress, neatly fringed hair and a clean face. Otherwise she portrayed the wistfulness of the character to a nicety, eliciting a considerable amount of pathetic comedy.

But then, again, this "cleaning up" of the role is probably good business judgment, as witness the recent "Buda." Motion picture fans want their heroines to always look pretty, so why take a chance in order to be artistically correct—why?

John.

HOUSE OF WHISPERS.

This J. Warren Kerrigan feature does not disappoint in its suggestively mysterious title. Replete with action and mystery and coupled with intelligent interpretation by a

capable cast, the picture should prove a winning program feature.

The title is derived from the building erected by the proprietor, with its secret passages and underground tunnels for the purpose of preying on its wealthy tenants in this mysterious manner. Spaulding Nelson, our hero, is victimized for a string of pearls entrusted to him and the balance of the action is concerned with his solution of the mystery which incidentally involves him, unwittingly, in a murder mix-up, of which crime he is also accused.

Robert Brunton "presents" the production, produced at the Brunton Studios and released by W. W. Hodkinson through Pathé. To complete the standard technical credits Ernest C. Warde directed (and ably) from the story by William Johnston.

Seen in the support of Mr. Kerrigan are Pritia Brunette, a pleasing leading lady indeed; Claire Du Grey in an arch-villainess characterization; Myles McCarthy as the ring-leader of the crooks; and Margery Wilson as Clara Bradford, the heroine's sister. The star looks after his laurels handsily, and should draw them in numbers without falling down on the result.

SUNDOWN SLIM.

While this Universal Harry Carey feature is a "Western," as are all of Carey's productions, the characterization of Sundown Slim is not the usual Carey quick-trick stuff. In this he plays a tramp—a wandering poet, mild-mannered and humble, until, at the very last, driven to desperation, he shoots the villain dead. Then he goes to the girl to bring her an engagement ring, only to find his pal was proposing to the girl, and he once more takes to the trail. Throughout he is simple—downward—accepting all sorts of buffeting and abuse, without once coming back.

It is a long-drawn-out, monotonous affair, this picture, with but one touch of virility, not worth all the trouble of waiting until it is reached.

The story is by Herbert Knibbs and the direction by Val Paul. Photo quite indistinct.

JENNY LIND CO. FORMED

The Jenny Lind Photoplay Corporation has been organized to produce a screen story of the Swedish Nightingale's life and career, as an added memorial in the Lind centenary.

Bussey Hale Hall has supplied a scenario from a story by Leonidas Westervelt.

COAST PICTURE NEWS

Los Angeles, Oct. 8.
Edwin Carow will direct the next Alice Lake Metro picture.

J. E. Woodhouse, for some time chief of publicity department at Goldwyn studio, has resigned to become chief of the scenario department of Robertson-Cole on the coast. No successor has been appointed.

Several publicity writers and scenario writers at the five studios have been let out and the publicity departments of J. Parker Reid and Thomas H. Ince have been combined to reduce expenses.

Marion Morgan is building a home in the Beverly Hills section in classic Greek style.

Maurice Tourneur is suffering from a severe attack of pleurisy and pneumonia poisoning. He is confined to his home under the care of two physicians and a nurse. His current production, "The Last of the Mohicans" is being finished by his protégé, Clarence L. Brown.

What has been confidentially related by several of the secretaries of the different booking offices in the film agencies the break in the picture field has arrived. A number of the better companies have commenced to cast so as to be ready when the money loosens up after election. This good news leaked out in three of the booking offices in Los Angeles and Hollywood.

Gertrude Atherton, whose original story for Goldwyn is "Noblesse Oblige," and which has been put into screen continuity by Louis Sherwin, is personally interesting herself in the selection of the actors who will visualize her characters.

PICKFORD DIVORCE HEARING.

Los Angeles, Oct. 13.
On the action of Attorney General Fowler of Nevada there will be a hearing to dissolve the divorce of Mary Pickford, now Mrs. Douglas Fairbanks, and her former husband, Owen Moore. This was the announcement received here.

According to the plans, the hearing will be in Minden, Nev., Nov. 6, where the divorce case was tried.

The case will be tried in the State district court and the attorney general says it ultimately will be carried to the Supreme Court regarding the outcome at Minden.

NEWS OF FILM WORLD

Marion Fairfax has renewed her contract to render services as scenario editor exclusively for Marshall Nolan.

The Motion Picture Directors' Association, which held their meetings but once a month throughout the summer, have gone back to their semi-monthly schedule.

Joe Engel, treasurer of Metro, who has been visiting New York for the past week, has left for the coast to resume charge of production there.

Five productions now being cut as a preliminary to titling will introduce Mack D. Winberger to the state right field. He was formerly an associate of the D. W. Griffith office.

Westart Pictures, Tulsa, Okla., capital stock \$40,000; incorporators: W. M. Smith, Roger Mitchell and Harry Kane, has begun business manufacturing and marketing motion pictures.

Owen Moore's next Selznick production under the direction of Victor Heerman is titled "Lord Mo Your Wife" from an original story by Mr. Heerman. Sarah Y. Mason is doing the continuity.

Picture firms are being informed that Jim Thorpe, the all around Indian college athlete, is available for pictures. Representing him is Charles G. Kelley, one of the owners of the Akron Baseball Club.

Lloyd Ingraham will direct Mr. and Mrs. Carter De Haven's production of "The Girl in the Taxi" for First National release. Mr. In-

graham was also responsible for "Twin Beds" to be released next week.

"The Honorable Gentleman," Hugo Ballin's first independent production to be released through the Lockwood service next month, consists of the following cast: Rockliffe Fellowes, Mabel Hallin, Togo Yamamata, Nellie Fillmore and Charles Fong.

Bert Lytell has started work on his next Metro production, "A Message from Mars," from the play by Richard Ganthony under Maxwell Karger's direction. Arthur Maude, a new addition to the Metro continuity ranks has been assigned to do the adaptation.

Hobart Bosworth's forthcoming Hodkinson feature release, "The Brute Maker" was written by Char-les London, the widow of Jack London. Mr. Bosworth has appeared in several of London's works but this is the first from the author's widow's pen. Anna Q. Nilsson will appear in support.

Matty Roudert, a youngster participating in the Specialty Film Company's production, "Heritage," which showed at Loew's Ropponer theatre last week, was instrumental in reuniting his father and his father's sister, after an absence of nineteen years. The latter was one of the patrons in the theatre and was struck by the resemblance of the lad to her brother. Inquiry from Mr. Levy, the house manager secured a reunion with Mr. Roudert, Mr. who is connected with the Specialty Film Co. The pair last saw each other in London, England, nineteen years ago.

HOTEL HOLLYWOOD

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NEW YORK

Exhibitors for Bookings in

Western Pennsylvania, West Virginia—Jos. Skirbell, Columbia Film Service, 119 Ninth St., Pittsburgh, Pa.

Northern New Jersey—First National of New Jersey, 729 Seventh Ave., New York.

California, Arizona, Nevada—Sol Lessor.

District of Columbia, Delaware, Maryland, Virginia—Fred Falkner, 117 West 46th St., New York.

Minnesota, Wisconsin, North and South Dakota—Friedman Film Corp., Minneapolis.

Georgia, Florida, Alabama, North and South Carolina—Chanell Enterprises, 146 Marietta St., Atlanta, Ga.

Ohio, Phil Selznick Productions, 2169 East 9th St., Cleveland, O.

ROLFE'S ENGLISH MISSION

Sails to Discuss Producing with Brooklyn.

H. A. Rolfe sailed on the "Olympic" Saturday to consult with J. Frank Brockman, the English film man, with a view to entering into an arrangement for the production in Great Britain of feature pictures on modern American lines.

GOLDWIN'S NEXT MEETING.

According to the best available information, the next meeting of the board of directors of the Goldwyn Pictures Corporation will be an important one. The present plan is to elect Mesumore Kendall to the presidency and F. J. Goddard to the vice-presidency.

The financial arrangements demanded by Mr. Kendall before he would accept the presidency are understood to have been provided for to his complete satisfaction.

North Carolina M. P. Meeting.

Charlotte, N. C., Oct. 13. The Motion Picture Theatre Owners of North Carolina, a Southern branch of the M. P. T. O. of A., will convene Dec. 12-14.

W. & V.'S NEW 2,500 HOUSE

Allentown, Oct. 12. The new Wilmer & Vincent house opened Monday and was attended by a delegation of New York theatrical men.

The new house is a beautiful structure with a seating capacity of 2,500, 1,500 on the lower floor and 1,000 in the balcony.

Hoffman & Henow, of Philadelphia, were the architects. The construction cost is estimated at \$550,000.

John F. Malloy is the local manager.

The house will play a straight picture policy with special additions.

The other Wilmer & Vincent house here is the Orpheum, playing vaudeville.

TRICK GUN BACK FIRES.

Los Angeles, Oct. 13. Backfire is a gun in the hands of Charley Parrott, a picture director, last Thursday, sent Parrott to the hospital. This stopped work on the production of Lloyd Hamilton, who was on a scene in Glendale. The gun was attached to a wire on a switchboard and the backfire was caused when a property man closed a switch.

Parrott will be laid up for several weeks.

PHILLY RAISES PRICES.

Exhibitors Say Higher Rentals Forced Their Action.

Philadelphia, Oct. 13.

The Strand, North Philadelphia, has raised its price from 35 to 40 cents. The Stanley has advanced from a 50-cent evening admission to 60 cents.

The Arcadia is asking 50 cents instead of 40. The Arcadia, operating on a plan of long-run pictures similar to the Criterion, New York, is now charging 40 cents evening instead of 35, while the afternoon seats have moved from 25 cents to 35.

The Lafayette, Star and Iris, in Kensington (a suburb), which have been charging from 15 to 25 cents, have established a straight 25-cent admission. The Hunt Amusement Co., operating two theatres, have increased their admission scale from 15 to 20 cents.

The Nixon-Nirdlinger chain of houses followed a similar policy, with the Locust getting 30 cents instead of 25, the Hivoli charging, 25 cents instead of 15 and 20 cents.

The increase is due, it is declared, to the increased rentals, according to the exhibitors.

The exchange men declare that the increased cost of handling features has risen correspondingly. Meanwhile the business indicates that there is no grumbling—not yet, at any rate.

JAME KIRKWOOD A STAR

Mayflower has promoted James Kirkwood to the status of a film star. Allan Dwan, the director, will loan him from that angle to his next release.

SELENICK SUES ELLIS

Selenick Picture Corp. has started suit against Robert Ellis, alleging damages for breach of contract. The complaint charges Ellis with having suspended work on the production of a picture he was directing for the corporation. Ellis claimed to be too ill to work.

Ellis has not returned to work for the Selenick Corp., and it has given notice to the N. A. M. P. I. that he is bound to it by an exclusive contract, requesting the association to give notice of this fact to all its members.

There was talk some time since that Ellis and one of the firm had a fist fight in the lunch room.

PICTURES IN MT. MORRIS

The Mt. Morris Theatre, 116th street and 5th avenue, formerly burlesque (American Wheel), is to become a full and split week picture house. The theatre played first runs before handling burlesque.

It has been taken over on a 20-year lease by Charles Steiner, who controls a circuit of picture theatres on the lower east side.

One hundred and fifty thousand is involved in the transfer of the property.

GLORIA SWANSON A MOTHER.

Los Angeles, Oct. 13.

The stork paid a visit to Simland Oct. 7 in the person of a daughter for Mr. and Mrs. Herbert K. Simland. Mrs. Simland (Gloria Swanson) will devote her time exclusively to the little daughter until the first of the year, when she will return to the screen, this time as a lucky star.

SAY BANDIT PICTURES INSPIRE CRIME WAVE

Kansas City Vigilantes Ask Authorities to Halt James Film.

Kansas City, Oct. 13.

A sensational murder in which a prominent young society woman was killed by bandits, while automobile riding with her fiance, in a sparsely settled part of the city, caused considerable excitement here last week. Owing to the prominence of the victim and her family a meeting of the presidents of the various clubs of the city, and committees from the Chamber of Commerce was held for the purpose of taking some steps for the suppression of the crime wave that has swept over this city.

Objection was expressed by some of the members to the character of certain pictures being shown here, and the claim was made that little but a desire for a criminal career would be inspired in boys who attend many of the "movies."

Severe criticism of the picture "Jesse James, the Great Outlaw," now running here, was expressed as was the fact of the making here of a "real" Jesse James film. A motion was passed requesting the Mayor to order the Board of Censors to stop the Jesse James film now being exhibited and it was the sense of the meeting that the civic and business interests of the city resent the completing of the picture now being made by Jesse James, Jr.

CHARGE MILLERS WITH INDIAN LAND FRAUDS

Owners of "101 Ranch" Under Federal Indictment.

Kansas City, Oct. 13.

A telegram from Oklahoma City says:—"George L. Miller, Joseph C. Miller and Zach. T. Miller, owners of the 101 Ranch near Ponca City, Oklahoma, have been arrested on indictments returned by the Federal Grand Jury, charging them with violation of the Federal Penal Code for conspiracy to defraud the United States Government."

The men are charged with obtaining deeds to thousands of acres of Indian lands adjoining their ranch under false pretenses. Two men, formerly clerks in the Miller's employ, were also indicted. The Government charges that the indicted men, through other agents induced the Indians to turn over the deeds to their lands, and as soon as Government restrictions were relaxed, they assumed possession of it."

INTER-OCEAN LIST.

Inter-Ocean lists ten multiple-reel productions of from 5 to 9 reels each for release abroad during the coming year, as well as three more or so reels of short subjects, including 24 Hall Room comedies.

ATLANTA EXPOSITION.

Atlanta, Oct. 13. The committee planning the exposition for the film industry of the south, to be held here Dec. 6-11, is working on a star list with which the committeemen hope to "electrify" the event. They are placing stars under contract to appear.

Federated Exchangemen.

The board of directors of the Federated Film Exchange of America convened yesterday (Thursday) in quarterly meeting.

In attendance were Joseph E. Friedman, Samuel V. Grand, Arthur G. Wyte, Benjamin Amsterdam, H. Charnin, J. Eugene Pearce, D. J. Chetkin and W. E. Shallenburger, general manager.

Schenck Buys "Passion Flower."

Richard Herndon has disposed of the cinema rights of "The Passion Flower" to Joseph M. Schenck for \$40,000.

The cast of William Do Miller's "What Every Woman Knows," special for Paramount release, includes in the cast, Lois Wilson in her original Maude Adams role, Conrad Nagel, Charles Ogle, Guy Oliver, Fred Huntley, Winter Hall, Clara McLaughlin and Sybil Pentecost. Olga Printzlau did the adaptation.

WILLIAM VANDERLYN
ART DIRECTOR
Hotel Hollywood Hollywood, Cal.

Here's Another

of the high class pictures
being offered as exclusive
Broadway first runs under
the new Associated First National

Franchise

acquired by the

MARK STRAND

Broadway and 47th Street

Beginning Sunday, Oct. 17

Louis B. Mayer Presents

Anita Stewart

IN

"Harriet and the Piper"

The story of a girl singed
by the flame of free love

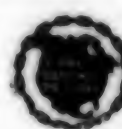
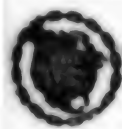
A thrilling drama of New York's Bohemian quarter, with its gay life and startling marriage doctrines.

Taken from the stirring novel of Kathleen Norris which ran as a serial in the Pictorial Review.

Screen Version by MONTE M. KATTERJOHN

Directed by HERTRAM BRACKEN

A First National Attraction



There'll be a Franchise everywhere

FINKELSTEIN & RUBEN SUED IN STOCK DEALS

Minority Holders Charge Firm With Manipulation.

Minneapolis, Oct. 13.

Finkelstein & Ruben, owners of more than a score of theatres in Minneapolis and St. Paul, are defendants in a suit filed here in the district court by minority stockholders of the corporation to recover money alleged to be due them.

In 1914, Finkelstein & Ruben bought the Miles theatre for \$10,000 cash and a \$52,000 mortgage. They borrowed the cash from the Capital Bank of St. Paul, and to repay this loan used money from the corporate treasury, it is alleged. The mortgage was paid off in a similar manner.

Although conservative estimates are said to place the profits of the old Miles theatre, now known as the New Garrick, around \$1,000,000 since 1914, F. & R. financial reports did not disclose these profits properly, the plaintiffs allege. Stock was quoted from \$1.50 to \$10 a share. Independent stockholders still hold approximately 500 shares.

They claim that, inasmuch as corporation money apparently has been used to buy up the stock of holders who were willing to sell, they are entitled to a share in this stock. A 35-page complaint has been filed, alleging, among other things, that sets of books have been kept.

DWAN COMPLETES UNDER DIFFICULTIES

Hurries a First A. P. Product Here After Trouble.

Allan Dwan is spending to New York from Hollywood, bringing with him a print of his production "The Forbidden Thing," his first Associated Producers' subject. He is expected in the metropolis early next week.

When Mr. Dwan began production he was assured that James Kirkwood, then with another producing unit, would be available for his picture within a few days. He did not get Kirkwood's services for three weeks thereafter. Therefore a number of scenes were filmed under great difficulty, inasmuch as it was necessary to cut back to certain sets for additional scenes when Mr. Kirkwood got into the picture.

Then Tony Gaudin, chief cameraman, became ill and was off the lot for one week. Two days after Kirkwood arrived for work he was threatened with an attack of pneumonia.

Helen Jerome Eddy was forced to take time off to visit a dentist. This kept her out of the picture for several days. When the company was on location somebody stepped into Tony Gaudin's camera, upset it and it was smashed and put out of commission for the time being. One of the trucks hauling supplies to the company on location collided with a farmer's outfit en route and this cost the Dwan company a neat little sum.

It was necessary to work night and day in order to complete the picture on anything like schedule.

ARRANGING FOR KIPLING'S

Pathé Sends Randolph Lewis Abroad for Consultations.

Randolph Lewis, the Pathé chief publicity purveyor, sailed on the "Imperator" for Liverpool last week as special emissary to confer with Rudyard Kipling for the picture rights to some of the English author's work.

Mr. Kipling at least is said to be interested, according to reports sent by Paul Brunet, the Pathé "boss," who recently broached the subject to the author of "Gunga Din."

ARLIS' PICTURES

Before George Arliss winds up his appearance in "Fuldakin," the picture interests which have him under contract will have two productions ready.

The English actor is now devoting his spare time to the cinema version of Franz Molnar's "The Devil" at a Fort Lee studio, under the direction of James Young. With this finished, work will commence on the filming of "Tharast."

FILMING "PECK'S BAD BOY"

Chaplin's "Kid Wonder" to Be Roughhouse Hero.

Los Angeles, Oct. 13.

"Jackie" Coogan has been signed to appear in the leading role of "Peck's Bad Boy," which has been adapted for the screen by Bernard McConville. Nate Watt will direct the new production. Space has been leased in the Louis R. Mayer studio in Los Angeles, and the work on the production will commence on Oct. 15. De Witte Hager will be production manager and a supporting cast is being picked.

All of the books pertaining to the "Peck's Bad Boy" series have been bought for screen use. Coogan is the little chap who takes the role of "The Kid" in the much disputed Chaplin film. He is but six years of age and is said to be a comer. Chaplin takes credit of having discovered Coogan, who is the big hot next to Chaplin in "The Kid" film when it is released—if it ever will be.

LEE KIDS WIN SUIT

In the breach of contract action begun by Irene Lee, mother of Jane and Katherine Lee, the kid picture stars, against the Rogers Film Co., the latter confessed judgment last week to the extent of \$1,231.60.

The contract calling for the children's starring services in a series of two-reel comedies to be released through the United Picture Theatre of America, Inc., was entered into May 22, 1919, with Louis Rogers, who later assigned the contract to the present litigant. When United Picture productions went into bankruptcy some months ago, salary lapsed and action was begun.

The agreement was for a period of one year with an option for another. The Lees were to receive a percentage of the profits in addition to their salary. Lillian Frey of the Marcus Loew staff acted for Mrs. Lee. It is understood that the two twin reel comedies already completed will be released through a new distributing unit.

PROTEAN NELL SHIPMAN.

Will Write, Direct and Star in Own Production.

Nell Shipman Productions, Inc., with a paid in capital of \$250,000, is a new producing concern formed on the coast, establishing Nell Shipman as the first woman producer, director and star in the industry. Associated with her are W. H. Clune and Bert Van Tyle.

Not only will Miss Shipman direct and star in her first feature, but the story and continuity are from her own pen.

CURB ON FILM SCHOOLS.

London County Council Will Control Institutions.

London, Oct. 13.

After Jan. 1 next all cinema schools will be under London County Council control.

EDITOR URGES FANS TO APPLAUD FILMS

Duluth "Herald" Says Demonstrations Increase Enjoyment.

Duluth, Oct. 13.

The dramatic department of the Duluth "Herald" carried an editorial urging patrons of the picture theaters to applaud good features on the film program.

This practice has been growing in Duluth for some time, and it is not uncommon to find the whole audience at a picture theater applauding during the unveiling of a clever film. It seems to engender a spirit of goodfellowship in the audience and increase the enjoyment of the film.

"BEHOLD MY WIFE!"

A
Paramount
Picture

A
George Melford
PRODUCTION.
Presented by Jesse L. Lasky
Scenario by Frank Condon

The New York World says:

"Occasionally a picture is shown which is everything a motion picture should be. Such a picture is 'Behold My Wife!' It is one of the most artistic and interesting pictures shown at the Rivoli or at any other theatre this year."

Hugo Riesenfeld, director of the Rivoli and Rialto, was so impressed with it that he booked it for two weeks in advance of showing. This was never done for any picture before.

It is going to be a box office sensation everywhere.

With
Milton Sills
Elliott Dexter
Mabel Julianne Scott

From "The Translation of a Savage," by Sir Gilbert Parker

You can get a mat or electro of this advertisement at your exchange

FIRST GERMAN FILM.

Be Shown as Complete Show in Key Cities.

First National opened negotiations with the Auditorium, Chicago, for the mid-western presentation of "The Garden of Eden," a European feature with key control and which is the German production here since war.

The picture opened the Garden, and with the first and second days' business, the manager is planning for distributing it as a regular program release to be shown and on the basis of a complete attraction in key cities to be inaugurated.

The star of the picture is a Polish girl, well known on the continent, the subject being related to the historical Do Barry.

BOMBAY STUDIO FOR FAMOUS PURCHASED

Frank Meyer Announces Purchase in India.

London, Oct. 12. Frank Meyer, who sailed for India some months ago to establish a producing unit there for Famous Players-Lasky, arrived in London en route for New York. He announces his company has purchased Lougie Castle in Bombay, to be converted into a studio.

Paul Powell's first production here for Famous-Lasky British Co. will be a specially written story by E. Phillips Oppenheim, called "The Mystery Road."

RUTH WANTS \$35,000

Says He Only Got \$15,000 of \$50,000 Promised for "Headin' Home."

Through his attorneys "Babe" Ruth this week brought an action against William A. Shea, producer, and Herbert H. Yidlin, distributor, of the photoplay, "Headin' Home," claiming violation of his contract and seeking an injunction to restrain any further sales of the film.

Ruth alleges he was to receive \$50,000 for his services as star of the picture, and that he has only received \$15,000 of the amount.

BILLY RHODES MARRIED.

San Francisco, Oct. 12. "Billy" Rhodes, the picture star, was married Oct. 8 to William Jacobson, publicity man for the Turner & Easenden circuit.

COL. LEVY'S COMPANY TAKES THREE IN KY.

Objective Set of 100 Houses in Tennessee and Kentucky.

Louisville, Oct. 12.

The Strand Co. of which Col. Fred Levy is president and which is an arm of the First National, has taken over three houses in Owensboro, Ky., in a block. The formal opening of the trio (New Hetch, Empress and Queen) under the Strand management will be next Monday. The Strand company acquires the houses under a lease for 20 years a 1 re-

tains Harry E. Hetch in the management.

The Owensboro acquisition makes 16 houses the Strand couple have taken over since the summer started. Their objective is 100 picture theatres in Kentucky and Tennessee.

Col. Levy who is also at the head of the Big Features Rights Corporation of this city and operating the Tennessee and Kentucky exchange of the First National, says he thinks the Strand Co. will be well on the way to the 100 mark by New Year's.

MITCHELL LEWIS

STARDOM IN
1920 LONDON STARDOM
1920 STARDOM

VIVIAN MARTIN

"The Song Of The Soul"
presents Vivian
Martin in a most
unusual part -- a
role that enables
her to project with
telling effect her
amazing powers of
emotional expression.

MESSMORE KENDALL & ROBERT W. CHAMBERS PRESENT

The SONG of the SOUL

A JOHN W. NOBLE PRODUCTION

*As the little blind
girl who blunders
into a wondrous
romance, Miss Martin
attains heights of
dramatic power that
will thrill and inspire
the thousands who
will follow her
upon the screen.*

At the CAPITOL **This Week**
DISTRIBUTED BY GOLDWYN

WM. S. HART RENEWS FIGHT AGAINST REISSUE PRACTICE

Prepares Five Suits to Prevent Exploitation of Old Features as New Productions—Federal Trade Commission Has Ruled Practice Is "Unfair."

Los Angeles, Oct. 13.

William S. Hart has started a campaign to prevent the misuse of his old films which have been presented to the public as new stuff. In addition to this he has started a series of restraining suits in the courts and is asking damages to the extent of \$250,000. He has retained Attorneys Wetherburn, Hapt & Jones to handle the cases.

In all five suits are in the course of preparation. It is announced Hart's first complaint in the courts, against the release of his old plays without mention as reissues was filed in 1915 against the J. H. Productions Company, the Federal Trade Commission finding in his favor and issued an order restraining the company from further exploiting the old Hart films under new names and as new productions.

Hart maintains that the use of such films is proper, but that the use of the films which have been run through the mill recaptured and retitled and reproduced as a new and recent production is deceiving the public. A list of 16 revamped features has been submitted by Hart as having appeared under new names. The old names follow:

"The Bourgeois of the Desert," "Cash Parrish's Jail," "Keno Bates—Liar," "A Knight of the Trail," "The Ruse," "Pinto Boy," "The Luck of Santa Ynez," "Taking of Luke McVane," "The Roughneck," "The Man from Nowhere," "Mr. Silent Haskins," "The Grudge," "The Passing of Two Gun Hicks," "In the Sage Brush Country," "Conversion of Frosty Blake" and "Grit."

OHIO EXHIBITORS OUT TO BEAT BLUE LAW

1st Convention Raises \$5,000 for Campaign.

Cincinnati, Oct. 13.

One hundred members of the Motion Picture Theatre Owners of Southern Ohio devoted most of their time during a two days' convention at the Hotel Gibson here to a discussion of the Sunday closing question, and at the end of the meeting decided to make an active fight against this "blue law" in Ohio.

Picture houses run in Cincinnati on Sunday the same as other days, but in smaller communities the bid is on tight.

James A. Maddox, of Columbus, manager of the Southern Theatre, who was a member of the original Board of Censors appointed by Governor Cox, was elected president of the theatre men. Other new officers were—First Vice President, I. W. McMahon, Cincinnati; second vice-president, Paul Ranker, Dayton; third vice-president, Charles A. Smith, Chillicothe; secretary-treasurer, Fred N. Tyners, Portsmouth; sergeant at arms, William Geyers, Cincinnati; and Nicholas McMahon, Dayton. A permanent Executive Committee was appointed by President Maddox, consisting of the Lebanon, Cincinnati; H. L. Buer, Xenia; Fred S. Meyer, Hamilton; Dr. H. Q. Alexander, Dayton; Dr. George C. Kolb, Cincinnati; Andrew Hottelheimer, Cincinnati; and Larry W. Kries, Lima.

Arrangements were made to affiliate with the national body of the same name. This, the first convention, decided to hold meetings in Cincinnati every three months to combat agitation intended to the welfare of the association. More than \$5,000 was subscribed as the nucleus for a fund to carry on this work.

Cincinnati was void of the practice of exchanges in demanding an advance deposit. The tax on copyright must also was it.

ELSMERE THEA. UPTOWN THROWN INTO SUIT

Picker & Star Defendants in Action to Regain Possession

The Francis Edmund Realty Co., owner of the Elsmere theatre, No. Boulevard near 176th street, through its attorneys, Root, Girard & Howers, brought suit against the Picker & Star Amusement Co., last week, to regain possession of the theatre, claiming that the lease had been violated.

It is said the lease was made two years ago to run for 15 years, the lessees paying \$19,000 a year.

The realty company claims a provision of the lease stipulates that the lessees were not to sublet or assign. This provision, they allege, was violated when control of the building passed to the Loew circuit. The attorneys for the complainant allege the house is being advertised as one of the Loew group.

Picker took the stand in his own defense last week, and as president of the amusement company stated he still retains 50 per cent of the P. & S. Amusement Co. stock, but whether his partner, Star, sold his share to the Loew Company, he did not know.

Justice Robinson in the Westchester Court reserved decision and gave the attorneys two weeks in which to file briefs.

LIBEL THROUGH TITLE.

\$200,000 Damages Claimed for One Line in "My Own U. S."

In the Supreme Court action for damages totalling \$200,000 on libel and Civil Rights Law grounds begun by Walter Flavin McAleh, author and historian, against the Frohman Amusement Corporation and the Metro Pictures Corporation arising over the former's production of "My Own United States," starring Arnold Daly and released by Metro some three years ago, Justice Pitcock handed down a decision Wednesday overruling the defendants' demurrer to this first cause of action and sustaining the Civil Rights question. The defendants are given the usual 30 days in which to answer to the libel charges.

The plaintiff sets forth that after spending seven years in the compilation of a certain historical work, "The Aaron Burr Conspiracy" published in 1903 and disproving the common belief that Aaron Burr was a traitor at heart, the defendants produced "My Own United States" from a scenario by Anthony Paul Kelly which bore the inserted title, "That Burr had treason in his heart there can be at this time no remaining doubt. McAleh. The Aaron Burr Conspiracy," as a result of which the plaintiff alleges he suffered personal damage as to name, fame, dignity and reputation considering the fact his volume bears no such statement.

Nelson Ruttenberg is acting for Frohman and J. Robert Huber for Metro.

LOSE TO UNION

Council of A. F. L. Decides Against Syracuse Employers.

Syracuse, N. Y., Oct. 13. The Theatrical Stage Employees' Association here has lost its jurisdictional fight to Electrical Workers' Union No. 43, according to the finding of the executive council of the American Federation of Labor received here by the parties to the controversy.

The difference involved the claim of the electrical workers to jurisdiction over construction and repair work in all theatres, film houses and studios, wherever the two organizations conducted. The Stage Employees' Association opposed the claim and the matter was finally sent to the A. F. L. for settlement.

DIRECTOR'S SLIDING PAY SCALE SKIDDED

Beranger Sues Fox on \$100,-850 Contract Claim.

George A. Beranger, the picture director, has brought suit in the Supreme Court against the Fox Vaudeville Co. to recover damages totalling \$100,850 on two counts, on alleged breach of a written contract executed Oct. 23, 1915. By the terms of this agreement, sets forth Beranger, he was to work for Fox for a period of six weeks dating from Nov. 15 of the same year at a weekly salary of \$250.

Several options called for Beranger's services for the next six months at \$350 weekly; the next six months at \$400 weekly; a third six months at \$450; a fourth at \$500; a fifth at \$550, and a sixth half-year term at \$600, with \$600 remuneration for an ensuing twelve months' period, and a final \$700 weekly for another year.

Beranger's complaint continues that the Fox Vaudeville Co. exercised this renewal contract by renewing for the plaintiff's services for the eight periods aforementioned. The plaintiff alleges he continued working for the defendant until June 15, 1916, upon which date he avers his services were unaccountably dispensed with, which fact had damaged him to the extent of \$100,850.

A second cause for action maintains he started work on the second period of the contract on Feb. 21, 1916, and continued to work six weeks until April 4. He was to have received \$350 weekly, but was only paid \$250, leaving an estimated balance alleged due of \$600, thus bringing the total claim to \$100,850.

DENVER DISTRICT BOOMS WITH NEW FILM HOUSES

Casper, Wyo., Opens \$175,000 Theatre—\$1,000,000 Project in Denver.

Denver, Oct. 13.

Early October finds the opening for the winter season and remodeling of several picture theatres in the territory supplied with films from Denver exchanges.

The most important opening of the present week was that of the new American Theatre in Casper, Wyo., the \$175,000 house, considered the finest in the district, acquired August 10 by the Casper-Wyoming Theatre Co., a subsidiary of the Bishop-Case Theatres Co., of Denver, associated with Goldwyn. Extensive, up-to-date equipment has been installed. The first picture was "The Irresistible Iron," which recently, in a week's run, played to 35,000 people at the American in Denver. George R. Stewart is resident manager of the new house, and A. G. Talbot, of Denver, is managing director of the Bishop-Case chain.

In the meantime, with the Casper project on its feet, the company is continuing with its plans for remodeling the old Tabor Opera House here, which was acquired April 10, into the Colorado Theatre. The Colorado will be on the finest corner in Denver, Sixteenth and Curtis streets, and will accommodate 2,000. Completion of the work by Fisher and Fisher, architects, will bring the value of the building to \$1,000,000. The actual work cannot begin till after September 4, 1917, unless Tom Vickroy, present lessee, is willing to relinquish control.

After being closed several months for extensive improvements, the big Impresario Theatre in Fort Collins, owned by M. C. Gerhart, opened Thursday. Unverified rumors are current concerning the building of new theatres in Arvada and Englewood, adjacent suburbs of Denver.

It is reported from Montana the Strand Theatre in Billings, owned by J. R. Hyrd, has undergone extensive remodeling, and that Hollo Denman, of Lewiston, Idaho, has bought a half interest in the Regent Theatre in Billings. P. E. Irvine has sold the Irvine Theatre in Poesythe, Mont., to John Gallagher. A new theatre will be built in Victor, Cal., by Mr. Lemaster, whose house burned there last week. He will choose a new site.

LOVELACE IN "BIG 6" DEAL

London, Oct. 13. Hunter Lovelace is here to conclude the Associated Producers' British rights deal.

FIVE PRINTS OF GRIFFITH'S "DOWN EAST" GROSS \$90,000

Producer Proposes to Send Out 20 Road Shows With Screen Production Before It Is Released Generally—Takings Exceed "Birth of Nation."

OPPOSE SCHOOL SHOWS OF NON-EDUCATIONALS

Michigan Assn. Declares Use of General Films "Unfair."

Detroit, Oct. 13.

The Michigan Motion Picture Exhibitors Association in convention at Lansing, October 5-8, raised \$2,000, part of which money has already been paid to the national association.

Among the important resolutions passed were the following: Opposing daylight saving; allegiance to the National Exhibitors' Association of which Sydney Cohen is president; opposing the music tax on theatres; pledging support to independent producers; opposing deposit system; condemning the renting of films to schools and churches, calling it unfair competition (except educational and religious); recommending to anti-exhibitors that they use all film as it is censored in Detroit, thus making it unnecessary for State censorship; condemning A. S. Black for his attack upon members of the National Association; opposing percentage.

ARRANGING FOR STOLL.

English Magnates Plan to Under-sell on American Market.

George King, who is in New York as representative for the Stoll Film Co. of England, is looking over the detailed workings of the Pathe exchanges in America with the idea of taking them over for his concern and thereby securing a fully organized distribution service for the output of the Stoll company, which Sir Oswald Stoll has been seeking in America for some time past.

The Stoll Film Co. has made a number of important pictures, none of which has secured a foothold here. Some months ago Mr. King came to America, at which time it was announced he would open exchanges throughout the United States for the handling of the Stoll product.

It is not definitely known whether the Stoll company has "bought in" on the Pathe exchanges here, but early this week it was practically settled that they would release 12 pictures a year through the Pathe exchanges on an arrangement similar to that by which the Hodkinson corporation distributes through Pathe, that is to say a percentage arrangement for the physical handling of the Hodkinson picture.

Ralph Proctor, at one time western sales manager for Pathe, is scheduled to have direct supervision over the distribution of the Stoll releases in America and George Blaisdell, until recently editor of the Motion Picture World, will take charge of the publicity.

Mr. King has been gathering statistics on the average takings of program pictures and his figures show such takings to total approximately \$120,000 each. It is understood his plan is to place a minimum quota of \$60,000 apiece on the Stoll releases, which will enable him to make exhibition contracts at a price below the market in America.

At the current rate of exchange \$60,000 in dollars would represent the equivalent of more than \$100,000 at the normal rate of sterling. This is to say that by marketing the product for dollars and changing the dollars into pounds, Stoll will receive in British money an amount equal in purchasing power to approximately \$100,000 instead of \$60,000 which he would have received had the American rights to the same property been disposed of in British pounds.

Twenty touring prints of "Down East" are to be placed on road by the D. W. Griffith organization within the next six weeks. This statement was made in the offices of the Griffith organization in verification of Variety's information that picture theatres would not get the big features for a time to come.

At present there are five shows playing, the feature being presented for indefinite runs at the "Age" and the Tremont Temple, Boston; the Chestnut Street O. H., Philadelphia; Curran, San Francisco; Auditorium, Los Angeles, and the Strand, New York. The touring companies are grossing between \$50,000 and \$60,000 weekly.

According to the Griffith estimates it will be at least three years before "Way Down East" gets the regular picture houses as company tours are projected for the feature for 1921-22 and 1923-24.

The New York engagement of the picture is said to be showing gross of between \$1,500 and \$2,000 a week greater than "The Birth of a Nation" played to, but the offer for the present engagement is no higher than that which was shown at the Liberty. The 44th Street getting from 50 cents to \$1. "Way Down East."

BRITISH HOSTILE, CARLETON DECLARS

Foresees Independent Circuit There Like First Nat. Here

That American interests in formulating plans for a picture distributing unit in London and Ireland along the lines of the National in America, was affirmed by Carlo E. Carleton on arrival from Europe last week. He said, Ochs, representing Bryant Wetherburn as an independent picture producer, had concluded plans whereby he would address 15 prominent exhibitors in the British capital. The result of the meeting, Mr. Carleton declared, was unknown to him.

Mr. Carleton said English conditions looked cheerless. The industry is positively at a "standstill," he asserted.

"There is no capital to spend for the producing field," he said, "and there is very little to be done at the present time because there is no world market—or rather no outlet for the domestic market."

"Mr. Bryant Wetherburn alone is going ahead. Otherwise the British attitude toward Americans is hostile," he asserted.

The cause he ascribes to "American superiority," and "American incessant boasting of their value in the war."

In Scandinavia and Holland where he made a journey, he declared Americans were welcome, but for a different reason. "In those countries the people have money and are spending it for their own pleasures, but are loath to invite American competition in any sense."

PIONEER'S ENGLISH DRIVE

Advertises in London "Times" Will Buy Productions.

Pioneer Film Corporation has publicized its New York effort to work the text of a two-column advertisement published Oct. 12, in the London "Times," in which the company announces it stands ready to purchase from British producers for cash the American rights to features it deems suitable for exhibition in the United States.

The announcement says that no prejudice on the part of American film trade against parts of English movie culture is to be the reason in London producers, but points out the large number of current British features are not available for exhibition here, because they are by the standard of American.

First National Booking Association

SPECIAL ATTRACTIONS EXCLUSIVELY FOR MOTION PICTURE THEATRES

BETTER PRESENTATIONS

BETTER BUSINESS

LET US EXPLAIN

THE MOVING PICTURE FAN OF TODAY WANTS SOMETHING MORE THAN
SILENT AMUSEMENT

They have proved this by making you, Mr. Exhibitor, put in orchestras, symphonies and marvelous organs.

Look at the CAPITOL, RIVOLI and RIALTO, New York. At the PANTHEON-RIVERIA and CENTRAL PARK, Chicago. GRAUMAN'S, Los Angeles.

GET IN THIS CLASS

WE BOOK, PRODUCE AND DELIVER SPECIALTIES FOR YOUR PICTURES
HEADLINE VAUDEVILLE ATTRACTIONS AND ARTISTS FURNISHED YOU AS A SPECIAL DRAWING POWER FOR BUSINESS

Write, wire or telephone, telling us of a special feature film you have booked and we will write you how to present this picture in an artistic

BIG MONEY MAKING WAY

To give you the benefit of our buying power we must know the attraction sixty days in advance

We have now ready specialties for

"HUMORESQUE"

"LET'S GO"

"RESTLESS SEX"

"TARZAN"

"SUDS"

"POLLYANNA"

"SO LONG LETTY"

AND OTHER FEATURES

Can furnish you from a
SINGER
TO AN ENTIRE GRAND OPERA

from a
VIOLINISTE

to a
SYMPHONY ORCHESTRA

from a
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48 PAGES

'CLOSED SHOP' GOES TO VOTE

THOUSANDS OF ACTORS IDLE, SAY PEOPLE WHO ENGAGE THEM

5,000 Number Mentioned by Producing Managers and Agencies—Many Applying for Stock Engagements—Equity Blamed for Severity.

A survey of the legitimate theatrical field this week made for the purpose of ascertaining whether there are more actors unemployed at present than during a corresponding period last season, brings to light many divergent opinions from sources in touch with the situation. Most of the big Broadway producers take the stand few unemployed actors are laying off. The road managers operating attractions of the \$1 and \$1.50 type, on the contrary, and the agents supplying actors for road shows are a unit in declaring there are more actors available of the rank and file sort than in several years. Walter Winter, who conducts an agency supplying all grades of actors from the player in small touring attractions to the Broadway production said this week he believed the published statement that 5,000 actors are idle at present was not in the least exaggerated.

At the Paul Scott office, which specializes in actors for stock companies, it was said through the closing of numerous road shows the number of actors seeking stock engagements had been greatly increased during the last three weeks. Scott & Fowler stated there is a far greater number of actors idle now than at this time last year. Mr. Condon, office manager for George Gatta, a popular priced producer, said he believed the number of actors laying off was much in excess of 5,000, probably nearer 5,000.

A thorough canvass of the popular priced field unquestionably disclosed there are a large number of actors who ordinarily play parts in road shows laying off at present. The popular estimate favored 5,000, as against practically none last season at this time.

The chief reason for the large number of actors idle in the popular priced field, according to the highest producers of that class of attractions, is the early closing of so many shows directly caused by the conditions imposed by the Actors' Equity Association this season. Previous seasons the road managers were permitted to give 10 performances a week. Now they can only give eight. All must be paid for in advance.

Many producers, however, have also refused from sending out their road shows of companies because of the severity of the Equity conditions. George Gatta, who has been a road show manager for a long period, said he has a direct result of the actors show payment now longest for Equity.

EDNA GOODRICH WILL TEST SHOW ON TOUR

"Shadows" in Denver Instead of "Sleeping Partners."

Denver, Oct. 20. Edna Goodrich, who is touring the West in "Sleeping Partners," will try the novel scheme of opening a new play here Nov. 4. The piece is called "Shadows," a society drama by Octavius Roy Cohen. Should the reception of the new play not be too liking, Miss Goodrich will continue in "Sleeping Partners." However, she engaged the balance of a cast of six players needed for "Shadows" in New York and they have joined her at the coast. In support will be Harry Burkhardt, Frances Pitt and Lavonia Shannon.

Miss Goodrich is producing "Shadows" on her own. George Ford is acting as her manager. The new play is planned for a New York showing late in February.

BUILDING 4 THEATRES IN TOWN OF 12,000

Civic Progress Goes Limit in Barre, Vt.

Albany, N. Y., Oct. 20. Four theatres are being erected in the town of Barre, Vt. It has a population of about 12,000. Up to a short time ago its only theatre was an upstairs opera house seating 1,000.

At Glens Falls, N. Y., with a population of 10,000, there are two theatres (Hanko and Empire) playing vaudeville. Both claim to be presenting five acts of Keith vaudeville. The latter calls its bills "Keith's Big Time Vaudeville."

"APHRODITE" AND TIGHTS.

Mayor of Cincinnati Issues the Order. Cincinnati, Oct. 20. Mayor Glavin has ordered that the citizens girls of "Aphrodite" wear tight.

REFERENDUM IN TWO WEEKS

Equity Debates Question in Spirited Session — Tom Wise Tells Meeting He Will "Bring Pressure" to Induce Fidelity Women in His Company to Join the A. E. A.

COERCION IS BANNED

A referendum vote of members of the Actors' Equity Association for an "Equity Shop" or "Closed Shop," as it is more commonly called, is to be taken by the organization, starting within the next two weeks. The voting period, through the mails, will be for 30 days.

That this intent had been settled upon by the officers of the A. E. A. was divulged during a meeting in the headquarters of the association on Forty-seventh street last Sunday night. The officers present were John Emerson, Francis Gilmore and Grant Stewart.

It is the second special Sunday night meeting of the A. E. A. in New York. The first was reported in Variety two weeks ago. The attendance at that meeting was 43. Last Sunday night about 50 attended, one-half women.

Members Emerson and Stewart first spoke, in the same strain. The meeting opened at 8:30 and closed at 10:10.

Mr. Emerson said he was not discouraged by the light attendance and mentioned there will be a meeting in Chicago this Sunday evening. He said he attributed the meager number of members present to the willingness of the membership for the "Equity Shop" which was to be the principal discussion of the evening. Emerson stated a number of members had asked him concerning the report of the previous Sunday night meeting as published in Variety, but that he would not dignify Variety's report by speaking of it. He again told those present not to read Variety, that it (Continued on page 4)

ELSIE FERGUSON LOST?

Foreign Actors Paid Two Weeks' Salary While Famous Hunts Star.

Has Miss Ferguson disappeared? According to an actress from Paris, who was engaged along with others to appear with her in a picture, the whole Famous company supporting Miss Ferguson has been paid two weeks' salary by Famous and laid off on the ground that the star cannot be located.

CABARET ORCHESTRA'S CONTRACT APPROXIMATES \$250,000 TOTAL

Palais Royal Engages Paul Whiteman's Band for Two Years at \$2,500 Weekly—Orchestra Lately in New York From Coast.

FIDELITY BOARD INCREASE PROPOSED

Special Meeting at Henry Miller Theatre Nov. 14.

The Actors' Fidelity League has issued a call for a special general meeting to be held Sunday, Nov. 14, 7 p. m., at the Henry Miller theatre. The object of the special meeting will be to vote on a proposed amendment to the Fidelity constitution, increasing the board of directors from 21 to 33.

Among those mentioned as candidates for the Fidelity Board in the event the increase is acted favorably upon, are:—Ira Claire, Patricia Collinge, Marguerite St. John, Olive Wyndham, Minnie Dupree, Marion Kirby, Arleen Hackett and Laura K. Arnold.

It is understood the proposal to increase the board will be adopted. Following the special meeting Nov. 14, the Fidelity will hold its regular monthly social session at the Miller.

The Fidelity has received 20 new applications for membership since Oct. 1.

ONE WAY TO BEAT HIGH RAIL RATES

"Tea for Three" Moves by Touring Car and Auto Truck.

Watertown, N. Y. Oct. 20. Late trains and other annoyances that accompany railroad traveling have no terrors for the "Tea for Three" company, which played at the Avon theatre here. The company arrived by automobile from Massena Springs and left for Carthage by the same method of transportation. The company has its own automobile truck, which carries the scenery and all the baggage. The cast, in which there are only five persons, travels in a touring car. This is the first theatrical company to travel by auto.

The Palais Royal this week entered into a contract with Paul Whiteman, for his orchestra of nine pieces now at the Broadway restaurant, to remain there continuously for two years from Dec. 14, next, at \$2,500 weekly. The gross amount involved in the contract is over \$250,000.

The cabaret contract does not restrict the orchestra from appearing elsewhere while not interfering with its restaurant work. Whiteman has engaged to make dance records for the Victor and has made 12 since reaching New York. The Whiteman band came here from the coast a few weeks ago, opening at the Palais Royal, where it has since remained.

BABE RUTH TEMPORIZES OVER \$3,000 STAGE BID

Fears J. L. & S. Fair-3-Day Would Be Too Much for Him.

Saying four shows a day would be too hard upon his system, Babe Ruth temporized with a representative of James Linick & Schaeffer, who came to New York last week to see him.

The offer was \$30,000 weekly for Babe to play the J. L. & S. pop vaudeville houses in Chicago, with four weeks guaranteed. The engagement was to start next month.

'WILD WOMEN OF 19 AND 20'

Tommy Gray's Title for Low Fields' New Show.

The title selected for the new show to be produced by Low Fields and written by Tommy Gray is "Wild Women of 19 and 20."

The piece will start rehearsals in about two weeks and is due to open about Dec. 1. Some of the principals from the late Gus Edwards Revue may be taken over by Mrs. Fields for it.

E. O. LIKES "NIGHTIE NIGHT."

New Orleans, Oct. 20. "Nightie Night" at the Tulane this week will do around \$10,000. It's called the best comedy New Orleans has seen in three years, with a cast equal to any Broadway organization. The show has been doing well throughout the south.

COCHRAN REOPENING OXFORD TO BIG MONEY CAPACITY XMAS

House Will Seat 600 and Can Play to \$3,400 Each Performance—On Ground Floor—Frames Work Here to Boost Alice Delysia in "Afgar."

C. R. Cochran, the English manager, who is in New York to join with Morris Gest on the American production of "Afgar," stated this week that the Oxford, London, which he is remodeling will be ready to reopen at Christmas time and will then be called the New Oxford. The house will seat 600 on the ground floor, and will have a money capacity of \$3,400 per performance.

Mr. Cochran will offer a new revue at the New Oxford. In the end will be George Harnell, who has been here for a number of seasons. Bert Coote, A. W. Bascumb and the Dolly Sisters. The Dolly Sisters recently withdrew from "Joy Bells," saying they could not stand two performances daily. Jennie Dolly is in New York and will return with the English manager. Harnell is in London, where she is spending most of her time studying French.

"London, Paris and New York," the production at the Pavilion, is the first London attraction which raised its Saturday night sale to 21 shillings (a guinea), which would mean \$1 in America. The tax on such tickets of 3 shillings (4 cents), slightly more than the American admission tax.

Mr. Cochran stated the cur. strike now raging in England had not to date affected the Pavilion business. Cable advices Monday gave the Pavilion's business for last Saturday at 411 pounds sterling approximately \$3,300.

Charles Emerson Cook was engaged to do advance publicity for "Afgar," and was sent to Hartford two and a half weeks in advance of the premiere there, which is Nov. 1. It is perhaps the first time that an attraction will have been engaged in a stand the day of Hartford for such a period. The show will remain there a week, opening at the Central Nov. 8. Cook will appear on Alice Delysia, the attraction's star. Morris Gest and C. R. Cochran framed the move. The latter remarked that he thought Cook was being penalized in getting such an assignment, first disavowed, saying that Hartford was being honored.

Mr. Cochran is not an American, though it was so stated recently. He came from England some years ago as an actor and frankly admits having played "every one-night stand in America." He, too, was secretary to Richard Mansfield for three years and also had some experience in American cruises.

BAR ALIEN SONGBIRDS.

Paris, Oct. 20. It is announced on examination will shortly be held at the Académie National de Musique (opera) of candidates for the chorus. First condition stipulated is French nationality.

It is hoped the chorus will be improved, for which there was plenty of room, although there were few foreigners in small employment at this house even in the past.

SO THIS IS PARIS

Paris, Oct. 20. When the clocks are set back on Nov. 1, to winter time, the police have decreed all places of amusement, balls and cafes must close at 11 p.m.

The present limit is 11 p.m. for cafes, and midnight for other resorts.

Change at de Vaudeville.

Paris, Oct. 20. Henry Marx with his "L'Indien Maudit" has not had a long stay at the Theatre de Vaudeville. The management of Robertson produced Oct. 9 the new work of Pierre Wolff (the former manager) entitled "Les Altes Brunes," which was better received and accepted by the public as a fair success.

The comedy is well played by Joffe, Francis and Bernard. Max, James Kerwin, Francis and Marion.

The plot is brief. It is a story and has the same dramatic quality. The comedy triumphs.

BERETTA HERE TO SHOW "REAL FRENCH REVUE"

Former Paris Director to Produce With Marinelli.

Raphael Beretta, former director of the Folies Bergere, Casino de Paris, Moulin Rouge, Olympia de l'Opera Palace, Ambassadeurs, Alcazar, etc., who practically retired last year after disposing of his theatrical interests, arrived in New York last week.

Beretta is now manager of the Theatre Parisien in Paris and the Cino theatre, St. Ferdinand. At the Parisien, which he takes over around Christmas, he proposes to give revues, operettas and spectacles. The Cino, now in course of construction, will seat 2,500 people.

This is Mr. Beretta's first visit to America. He has in mind the presentation here in association with H. B. Marinelli, of a French-American revue—an idea he has worked on for some time. He is not ready to announce details, but declares the prime object is "to show French art here as it really exists," and not as it has been done here by others.

Meanwhile, he is looking into the modern American lighting systems for his theatres and is prepared to buy plays, films, or anything else in the amusement line. He brought with him several Italian feature films and will show one of them this week to the trade. It is entitled "Fabiola," which he declares rivals "Quo Vadis."

JOE COYNE FOR AUSTRALIA.

Coming to New York Previous to Tour in Legit Plays.

London, Oct. 20. Joe Coyne leaves for Australia by way of New York and San Francisco at the end of the month. He will make a year's starring tour in "His Lady Friends," "Nightie Night," and "Scrambled Wives," and will spend a couple of months in New York visiting with his friends and acquiring new plays.

FORTHCOMING MARRIAGES.

London, Oct. 20. Two marriages are in the foreground of the future, each holding a surprise kick for the forthcoming announcements.

Each will have theatrical stars of more or less prominence as the principals.

PALACE DIVIDEND PROPOSED.

London, Oct. 20. It is reported the Palace shows for the year a net profit of \$90,000 approximately.

A dividend of 15 per cent. has been proposed.

SACKS' "MARY."

London, Oct. 20. The English rights to the George M. Cohan American play, "Mary," are reported having been taken by J. L. Sacks, who will shortly make the production over here.

NEIGHBOUR ON SCOUT TRIP.

Paris, Oct. 20. E. H. Neighbour, formerly resident manager of the Alhambra, is now traveling in France and Belgium as booking agent for the Variety Theatres Controlling Co., seeking special acts.

However, he still holds the license to build the vaudeville theatre in the Montparnasse quarter, for which a French company is now being organized, and will probably be controlled by Gulliver.

SPINELLY IN "LE ROI."

Paris, Oct. 12. "Le Roi" is to be revived at the Theatre des Varietes after the run of "Belle des Cloches." Harry Barr, Max Barry, Raimu, Mmes. Signally, Borevay and Dorval will appear.

IN PARIS

By E. A. KENDREW.

Paris, Oct. 10. Mme. Cora Laparcerie will produce this season at the Renaissance the new play by her husband, Jacques Richepin, entitled "La Maitresse d'Ephebe," in which she will hold the lead with Armand Bour.

Charles More, author of "La Captive" and secretary of the Theatre de Paris, has been appointed dramatic critic of the illustrated daily "Excelsior." More is a busy man.

Jacques Cuprin is opening the Vieux Colombier next week and has an interesting program for the season.

Paris Theatres—Je t'aime (Léonard VII), La Sirène (Apollon), Le Re tour (Athènes), Les Altes Brunes (Vaudeville), L'Ecole des Coquettes (Varietes), La Rafale (Gymnase), Mon Homme (Renaissance), Titin (Bat-Ta-Clan), Pou-Chi-Nett (Albert I), Phi-Phi (Bouffes), La Maitresse (Mourey), La Maison du Bon Dieu (Arta), Tauras pas sa Fleur (Cigale), Gare Regulatrice (Scala), Lui, etc. (Grand Guignol), Michel Strogoff (Chatelet), Nouveaux Riche (Sarah Bernhardt), L'Air de Paris (Ambigu), Co rrier de Lyon (Porte St-Martin), La Conjurateur d'Amboise (reperitoire (Odéon), Portunio and reperitoire (Opera Comique), Legende de St. Christophe and reperitoire (Opera), Les Effrontes and reperitoire (Comedie Française), Filic du Tambour Major (Gaité), Arsene Lupin (Theatre de Paris), La Branche Morte (Antoine), Mais les Hommes n'en savent rien (Capeau), Et moi j'te dis qu'elle ta fait de l'oeil (Palais Royal), Pas de Quatre (Michel), La Reine Ardenne (Abri), Reguin de la Garnison (Cluny), Tour de Cochon (Bouffes), Les Salimbanques (Empire), Les Surprises du Inveros (Comedie); classical operetta at Trianon, Gobelins, Montparnasse; revues at Casino de Paris, Mouly, Folies Bergere, Bouffes du Nord.

The management of the Gaité Lyrique is not worrying about new material at present, and after "Les 24 Jours de Clarette" has revived the old military favorite, "La Ville du Tambour Major," with Lucy Rollin, Tamaris and Margherita. These such as they are arranged by Mme. Priet. The operetta is well mounted and will attract again for some weeks.

NEW COMEDY FAIR.

Paris, Oct. 20. A new comedy by Rene Peter and M. Soulie, "Pas de Quatre," was presented at the Theatre Michel, following the revival of "Les Amants de Bay," Oct. 12, and may be recorded as a fair success.

Mesdames Parigay and Therese Cornay hold the leads in this work.

CHALIAPIN'S SALARY.

Paris, Oct. 20. Reports from Petrograd in letters to Berlin reveal the famous baritone Chaliapin was asked to sing at Nougored recently and asked as his remuneration 75 pounds of sugar, 24 pounds of butter and sunflower oil, 100 pounds of salt and wax, and eight yards of woaden cloth, representing about 600,000 roubles.

The Soviet, organizing the entertainment, backed out as the demands of the singer were considered exorbitant.

LONDON PLAYS AND PLANS WITH MARIE LOHR REVIVING "FEDORA"

"Profligate," Compton Mackenzie's "Columbine" and Milne's "Romantic Age" Well Received—Gilbert Miller's "Daniel" in Paris Also.

London, Oct. 20. Priced Principia and "The Profligate," opening at the Duke of York's Oct. 13 received the usual first night ovation. The play is slight, but splendidly acted.

Compton Mackenzie's "Columbine" at the Kensington Oct. 18 is an excellent play, full of punch and climax, but the charm of the novel is lost in the dramatization.

A. A. Milne's "The Romantic Age" at the Comedy Oct. 18 is a delightful play, marked by wit and sentiment, and had a big reception.

Marie Lohr will revive "Fedora" at the Globe Oct. 20, Louis N. Parker making the production. "Every Woman's Privilege" finishes there Oct. 23.

Gilbert Miller will produce "Daniel" in Manchester simultaneously with the production to be made in Paris.

Ethel Irving's production of "Tueson" closes at the Aldwych Oct. 23 to make way for Macbeth's revival of "Macbeth."

PARIS LEGIT THEATRES RUN IN SPITE OF STRIKE ORDER

Fight for "Closed Shop" Unpopular With Actors—Only the Opera Is Dark Indefinitely—Several Actors Resign From Union.

SACKS AND HICKS JOIN IN PRODUCING COMBINE

Will Put on Shows at Lyric With Music Publishers.

London, Oct. 20. J. L. Sacks has amalgamated with Honeoy, head of the music publishing house of that name, and Seymour Hicks, to make productions at the Lyric. The music publishing house of Chappell & Co. is also understood to be interested in the venture.

The new alliance's first production will be "The Little Dutch Girl," with Maggie Teyte, Lauri DeFrece, Cecile Debenham, Jack Hurst. Other important Sacks amalgamations are pending. The name of the new firm will be Sacks & Hicks, with J. L. Sacks its managing director.

The new alliance will not in any way affect the present J. L. Sacks Ltd. corporation.

Sacks' proposed American visit has now been postponed until the latter part of November.

BALK ON "CLOSED SHOP"

Paris Managers Grant Pay Increase to Players.

Paris, Oct. 20. Several of the legitimate managers have now agreed to certain claims for increase of salary filed by the Actors' Union and will pay 30 francs per show as a minimum. Artists engaged by the year or season will receive 600 francs per month, with an extra 20 francs for matinees on public holidays or Sundays, and 15 francs matinees other days.

However, the famous Clause 1, stipulating a closed shop, has been categorically refused by the managers, as also the claim of the new Syndicate of Playwrights that a percentage of pieces by members of that group be produced each year.

WILLIAM LESTOCQ DEAD.

London, Oct. 20. William Lestocq, actor and author and long general manager here for the late Charles Frohman, died Oct. 18.

IBSEN AT COMEDIE.

Paris, Oct. 12. The House of Moliere is taking into its repertoire "Enemy of the People" by Ibsen to be revived here during the winter.

Paris, Oct. 20. The strike here is something of a drawn battle, but the opera has closed indefinitely, the management making it an opportunity to repair the place.

Kien withdrew the actors from the Chny and Bouvet theatres Saturday night, interrupting the performances while the audience protested. The police cleared both houses and then the public demanded its money back. The players have since returned, several resigning from the union.

Similar orders were given the Theatre Antoine, although Genier is recognized as a friend of the syndicates, but the troupe refused to strike, the performance terminating satisfactorily with only Carpentier, a popular actors' union leader, since withdrawn. He was replaced by Rollin.

The Grand Guignol was obliged to close Sunday, resuming Monday. No others were affected.

All theatres are playing as usual since Monday, although the stage hands at some were absent.

The federation demands the managers accept the clause promising to engage only union members and also the new authors' federation claim, demanding that the managers produce their plays on a yearly percentage basis. The managers are resisting this and are comforted by the opposition of the majority of the actors to the strike.

The music halls are unaffected.

RELIGIOUS TOLERANCE PLAY.

Paris, Oct. 20. The Theatre des Arts reopened for the season with a new work by Edmond Rostand, "La Maison du Bon Dieu," Oct. 9.

Nicely interpreted by Bourget, Arvel, Jean d'Ys, Le Vigan, Mlle. Nines, Guillea, Mayllance. It met with a fair reception. It is a success for the paying public.

The plot revolves about three chaplains, Catholic, Jew and Protestant, who practice tolerance during the war, facilitating the marriage of a religious girl with an atheist soldier.

OPERETTA AMUSING.

Paris, Oct. 20. Madame Hanami has returned from New York and resumed the management of the Bat-Ta-Clan by producing a new musical comedy in three acts, "Titin," by Dumestre and Ferrol, music by Soule, which was nicely received at the premiere Oct. 5.

Titin the First is the would-be emperor of the Lohndy school. The first act is laid in Macottia, where a wealthy inhabitant purchases an island in the Pacific. The second act brings us to the island, but the people refuse to acknowledge their new ruler and drive him out; third act we find him at Nag, where the exiled monarch believes himself in America. Titin plays the part of Titin, supported by Henri Julien, Vity, Kerny, Mmes. Margaret Farny, Lily Mough. This amusing, if trivial, operetta should have a good run.

Mrs. Harold Neighbor Dies.

London, Oct. 20. The wife of Harold Neighbor, former manager of the Alhambra in Paris, died in Birmingham Oct. 17.

VARIETY'S LONDON OFFICE

has been re-established at
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IVAN PATRICK GORE

American show people abroad or going across may make VARIETY'S London office their headquarters and have mail addressed in care of it

AUDREY MUNSON DRIVEN TO POVERTY BY WILKINS CASE

Beautiful Model, Famous in Art World, and Starred in Pictures, Supported by Mother Who Peddles Kitchen Ware in Syracuse—Refused Employment

Syracuse, N. Y., Oct. 20.—Audrey Munson, heralded not so long ago as the world's most famous model, and star of "Inspiration," "Parity" and other screen offerings, is now living with her mother in one tiny room in this city, on the verge of actual need.

Publicity that followed Miss Munson when her name became linked with that of Dr. Walter Keene Wilkins, wife slayer, who cheated justice by killing himself, is responsible for the plight of the once famous model.

Patrons, forsaken, turned down by vaudeville booking agencies and picture producers, rejected by employers, Miss Munson is seeking any sort of work that will earn her daily bread.

The girl who posed for the Krell "Column of Progress" and "Descending Night" at the Panama-Pacific Exposition, who was the original of Daniel Chester French's lovely "Evangeline," whose statue on the Pulitzer Memorial stands at the Fifth Avenue entrance of Central Park, and as "Suffering Humanity" in the memorial to General Booth, founder of the Salvation Army, in London, is living in a plain furnished room, cooking her own meals over a gas burner, and repairing her own meagre wardrobe.

This almost to emaciation and dropped from the world that once acclaimed her, Miss Munson is trying to sell tickets on a bronze figure of herself, modeled by Ulysse Ricci and now on exhibition at the Syracuse Museum of Fine Arts.

Miss Munson applied for work as an apprentice at the Public Library at a salary of 15 cents an hour. She was rejected. She has asked for a place behind the counter at practically every department store in Syracuse, but in vain.

She has answered advertisement after advertisement with the same futile result.

Little more than 25 years old and with fame behind her, the former screen star and model says she is down and out.

To keep the wolf from the tiny room in which they live, her mother, Mrs. Katherine Munson, is selling broken utensils from door to door.

In February, 1919, when the entire country was aroused by the murder of Mrs. Julia Wilkins at the door of her home at Long Beach, L. I., and the subsequent arrest of her aged husband, Dr. Walter Keene Wilkins for the crime, the name of Audrey Munson was again flashed into the newspaper spotlight.

Miss Munson and her mother once lived in the Wilkins home in New York, and a card bearing her name was found in the clothing of the murder suspect, who later hung himself in his cell.

It was asserted that the aged physician had been greatly attracted toward the girl, who possessed the most marvelous figure, and had remarked to her in the hearing of others that she ought never to marry.

Miss Munson was hastily located in Toronto where she had gone a short time before the Wilkins murder. She gave out a statement denying that she was in India, as had been intimated, explained that she was in the Dominion on picture business and declared her relations with the wife slayer had been most formal.

She offered to tell everything she knew about the persons who visited Dr. Wilkins at his New York home, where he maintained an office, and she talked to District Attorney Weiss and William J. Burns alive.

But her lips and eyes, committing her with the Wilkins case, refused to loosen.

The Wilkins case ruined her career. It made her a laughing stock. At all events from having and following on the public comes to her a great deal of trouble. And I cannot help thinking that the thing was fixed in some powerful quarters.

I was released from my contract with the American Film Co. I was told that it was not needed for a new picture, and I am now unemployed.

TUCKER GETS SIX BIG WEEKS IN CHICAGO

Unique Vaudeville Run in Addition to Cafe Work.

Chicago, Oct. 20.—Despite Tucker has closed a record vaudeville contract for Chicago. In addition to her engagement at Edgewood Gardens, she has signed to play six consecutive weeks of local big time vaudeville, the first artist to get this run.

Though she played a week at the Majestic and a week at the Palace this month, she opens Oct. 25 for two weeks at the Majestic, then two at the Palace, then two at the State-Lake, with offers in hand for the Chateau, Riviera, Central Park and other big vaudeville and picture theatres here.

At the Edgewood Miss Tucker broke her own record which had topped the record of the establishment last week a Bohemian night Wednesday sending the receipts over the top for the new figure.

For the vaudeville weeks, Miss Tucker will receive \$1,750 each and simultaneously appear at Edgewood. It is reported Jones, Link & Schaeffer offered the singer \$2,000 weekly to appear in their pop vaudeville houses in Chicago. The same story says this offer reached Marion Dixie and Mort Singer, who ordered that Miss Tucker be obtained for the three local big timers.

LOEW BOOKS AL SHAYNE.

Comedian Gets Shubert Release—Trovato Routed.

At Shayne and Trovato were two acts routed by the Loew office this week. Shayne will play the eastern tour while Trovato will make a trip over the entire Loew circuit.

Shayne was with the "Famous Show" at the Winter Garden and secured a release from a five-year Shubert contract.

BREACH OF PROMISE SUIT.

Part Hensley, formerly in vaudeville and present promoter of the Stereoscopic Camera, of which he is said to be the inventor, is named defendant in a \$10,000 breach of promise suit by Adella Arnold, a Los Angeles stock actress, who alleges they were engaged to marry in November, 1916, and that he married Gloria L. Hogarty Sept. 23 last instead. O'Brien, Malinsky & Lincoln are acting for the plaintiff.

The action came up before Judge Meyer in the Municipal Court Tuesday and the defendant gave \$1,000 bond.

That I was at liberty to take work anywhere. I made the rounds of the studios, but it was a vain hope.

"After I had tried to find something to do in New York, Chicago and Detroit, I came home. I was brought up in Syracuse and I thought I could get rid of this horrible burden of suspicion here."

I have been to newspaper offices and have asked the editors to insert a report of my death. I thought that if poor Audrey Munson were out of the way some of those who had cared for her and for her work in the past might remember her and be sorry that her life under another name might have a chance to work and be happy again.

The mother and daughter are living at 624 Third Avenue, New York.

Miss Munson was the model for the statue on the Pulitzer Memorial at the Fifth Avenue entrance of Central Park, and as "Suffering Humanity" in the memorial to General Booth, founder of the Salvation Army, in London, is living in a plain furnished room, cooking her own meals over a gas burner, and repairing her own meagre wardrobe.

PHILA. TO REVIVE DIME MUSEUM IDEA

Jefferies and Taylor Take Bingham House as Site.

Philadelphia, Oct. 20.—Saturday Norman Jefferies and W. M. (Buck) Taylor will revive the old "dime museum," having taken over part of the site of the Bingham House. The latter was purchased some time ago with the idea of erecting a theatre there. The Bingham dining room has been remodeled and it is there that the museum features will be offered.

The new place will not carry the name of "dime museum" partly because the admission planned for it will be 25 cents. The old Dime Museum was located for many years at Ninth and Arch streets, and passed out of existence two years ago, when Emmett Welch took it over for permanent minstrel shows.

FOR DOCKSTADER-HILL PERMANENT MINSTRELS

Lew and Gus Chip in \$50,000 for Times Sq. Theatre.

Lew Dockstader and Gus Hill are combining for the establishment of a permanent minstrel organization. They have agreed to put up \$50,000 apiece for the venture and negotiations are on for securing a theatre near Times Square for the housing of the venture.

Dockstader saw Hill's minstrels at the Auditorium, Chicago, and the partnership was the outcome.

SUES FOX FOR DIVORCE.

Jennie Dolly Files Action Against Comedian.

Harry Fox has been made the defendant in an action for absolute divorce on statutory grounds by Jennie (Jennie) Dolly, his wife. Papers for the plaintiff were filed in the Kings County (N. Y.) Supreme Court by Maurice Z. Duggard, her attorney.

Fox, through his attorney, Harry Saks Hechtlinger, denies the allegations of his wife.

The action is filed in names of Harry and Jennie Neumann, the legal names of the parties. Mrs. Fox is just back from England.

"GAG" OUT BUT GOT LAUGHS.

Chicago, Oct. 20.—Beale Wynn has opened in each of the local big time theatres with a gag that was cut out by each manager after the first show, and Morgan and Gates used it at the State-Lake one performance after it had been cut out of Miss Wynn's material.

It runs in substance thus: "I saw two girls backing out of a street car. One of them said she heard two men say 'When those girls get up we'll pinch their seats.'"

KELLY LEAVES CROTONA.

The Crotona lost Walter C. Kelly ("The Virginia Judge") for this week when Kelly walked out of the theatre Monday afternoon, following a disturbance in the gallery.

A "wop" act was on the bill, with many of that nationality in the left of the Fox away uptown house. The gallery uproariously liked the turn and the commotion continued after the act retired, apparently developing into a mass in the gallery. Hearing the noise Kelly, who does not speak Italian, left the theatre.

LANES CLUB ELECTION.

An annual election of officers for the Lanes Club is shortly due. It is reported a spirited campaign to induce a member to run as an independent candidate for Shepherd is being urged and waged.

The present Shepherd is R. H. Burnside. So far there has been no indication who will head the regular ticket.

SAILINGS.

Oct. 24 (Olive Palmer formerly Funderick and Palmer) on the Lafayette for France. Will return after a vacation to put on new act. Nov. 2—Wife Hilarita for England on the "Aquitania."

LEW CANTOR OFFICE
1100 Broadway, N. Y. City

RUMORS OF DISAGREEMENT IN FAMOUS PLAYERS REVIVED

Banking Interests Said to Have Balked at New Loans—Goldwyn Situation Brings Uneasiness to Stockholders—Trading Quiet.

MODELS SHOW STORE STYLES IN 3-A-DAY

In Stone Opera House, Binghamton, by People's Emporium.

Binghamton, N. Y., Oct. 20.—Bingham real vaudeville with an advertising style show in the latest scheme entered into by the People's Store here and the manager of the Stone opera house. Manager R. Eisenstein of the store is giving a one-act style show intermingled with the regular vaudeville bill at the theatre.

Katherine V. Bartlett and a bevy of models appear in the act. The young women wear the latest in coats, evening gowns, dinner gowns, suits, street gowns, skirts, hats and other articles.

The theatre is advertising the act the same as every other part of the program, announcing that the turn is given through the courtesy of the People's Store. Three performances are given each day. The act is presented in connection with the formal fall opening of the wearing apparel stores here.

ACTRESS BESTS LANDLORD

Marion Dorr Sustained by Court in Refusal to Stand Rent Gauge.

In a dispossession suit brought in the Municipal Court by the Imperial Realty Company before Justice Henlaugh against Marion J. Dorr, professional, the verdict was in favor of the actress. June 28 Miss Dorr's landlord notified her that her rent would be raised from \$132 a month to \$150. She refused to pay the advance, claiming it was an illegal demand. Whereupon the landlord issued a dispossession notice against her on the ground that she was an "objectionable" tenant. The case presented by the landlord was on week that upon motion of Harry H. Hechtlinger, the judge refused to permit the jury to consider it and the verdict was accordingly given in favor of Miss Dorr.

* JACK O'BRIEN AGAIN.

"Gentleman Jack" O'Brien is going to return to vaudeville, having been booked for a route of the Keith time opening at the Fifth Avenue Nov. 22.

Jack has written a monolog for himself with the collaboration of Willie Hard, the English comedian.

O'Brien has been abroad for some time and returned to this country with Georges Carpentier.

"WALLINGFORD" CONDENSED.

A condensed version of "Get Rich Quick Wallingford" will be shown in vaudeville, featuring Eugene Strong and Walter Perival. The sketch will be produced by Henry Hecht by arrangement with Cohen & Harris.

BERNSTEIN PLAY SCORES.

Paris, Oct. 20.—The Gymnase was reopened Oct. 11 by Henry Bernstein, the house having been renovated during the two months' closure, with a revival of Bernstein's "La Haine."

It met with a splendid reception again, admirably played by Madame Simon, Mady Berry, Maura, Rigoret, Numa and Jacques Grivillas (who created "Get Rich Quick Wallingford") withdrawn from the Theatre Sarah Bernhardt in September after a month's trial. A young actor, Akover, was also applauded.

MESSAGERS "FORTUNIO."

Paris, Oct. 12.—This operetta by Andre Messager, founded on Alfred de Musset's "Chamberlain" and created in 1907, has been revived at the Opera Comique, the lead being sung by Violette. The lyrics are by Robert de Flers and the late G. A. de Caillavet.

Stock market gossip this week revolved about reports of renewed disagreements between the Famous Players Company management and the banking circles interested in the property. Meanwhile the trading in the issue practically ceased pending the development of something definite as a guide. The Saturday close was 65, and nothing came out the first two days of the current week.

The new division on policy appears to grow out of the reduced producing schedule of the big company, which leads to the tying up of more capital in unreturned pictures and carrying charges on huge studio properties. The company, according to report, felt itself temporarily cramped for capital and started negotiations for new loans, which were met with frowns. Advances were said to have been refused, with the bankers hinting they would be willing to retire from the connection at their price.

The hint probably was for moral effect, the bankers well knowing that the company could not finance the purchase of the banking interest at this time. There is a suspicion that the suggestion of selling out might have been the prelude to the appearance of an offer for the banks to take over the holdings of the present company administration. All this is mere rumor, however, the inside maneuvers being clouded in silence.

Goldwyn remained close to the new low of 4 on the Curb, although transactions Monday at 5 indicated some sort of a new wind. A drop from a high of better than 30 to 4 a share within a year would indicate something drastically wrong in the company. It would not surprise a number of observers in the trade if the property went into liquidation. Practically no new production is going on and, just as in the case of the Famous Players, the overhead on the studio property is eating into earnings. The longer the concern drifts the worse its situation will become, according to trade views.

As nearly as can be learned from surface manifestations, Samuel Goldwyn still holds the greater part of his stock unencumbered, none of it having been pledged as collateral for loans. The trouble seems to be about Goldwyn and his associated interests. The du Pont-Kendall group seems determined to break clear of the old management at whatever cost and to make no constructive move in 1931 of the kind until the old interest has been eliminated. Thus, the affairs of the concern are at a standstill, while the losses are on a downward slope.

An interesting side light is the fact that pretty much all of the stock held by outsiders has been disposed of by the original holders. These were a group of legitimate theatrical managers who sold Goldwyn Pictures the screen rights to stage plays and received in payment certain blocks of stock. They were members of the voting trust and took part in the stock pool, but they made their exit while the shares were active well above 20, leaving the company officers "holding the bag."

Several Loew stockholders take exception to the scheme of selling shares in the lobby of Loew theatres to the public. They assume that this stock is part of the new issue which went to the underwriters and which is understood to total something around 700,000 shares.

The stockholders take the position that the Loew people have no right to sponsor this method of sales at 22 inasmuch as the open market price has not reached that level in months, moving between 20 and 21 consistently. If the underwriters are permitted to dispose of stock at a premium under the patronage of Loew, Inc., they object, the holders are being discriminated against inasmuch as they have no market but the exchange. Surprise is expressed that the Stock Exchange "Police Committee" (as the Committee on Business Conduct is called in the Street) has not

(Continued on page 14)

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

New York, Oct. 20.

Editor Variety:

"Can't they jokers upon the waters of vaudeville, and it shall return in ten musical comedies and 100 vaudeville acts."

It's hard to originate a vaudeville joke, it's hard to keep a vaudeville joke, and a wife (which is also a vaudeville joke) and it's a mighty hard thing to defend oneself from jokers who think you have their jokes. Well, enough jokes. Now for the plot.

Night months ago, when I played Lincoln, Neb. (Walter Kelly—please write) Bob Russell, who at that time was selling music for Jack Mills, gave me a gag that he told me "Was about forty years old and due to its age, would probably fit my act."

I used it the following week, at the Orpheum, St. Louis. Much to my surprise the forty-year-old joke went a lot better than a lot of my jokes which were aged, but not hoary.

About three weeks ago, Billy Glason wrote me that I should please omit the story as it belonged to him, was his brain child, so to speak, and that he was the father of it, and meant to protect it. His letter, as so insulting I did not feel justified in answering him, and besides I failed to see how a 35-year-old man could originate a 40-year-old joke.

In his letter of complaint to Variety last week he said he had offered to write me an act. I wish he would and incidentally write himself one.

I think this about covers the case and Billy Glason, who strayed many times from the straight and narrow path of his own material, should be more careful about crying "thief!"

Paul Miller.

London, Oct. 4.

In reference to your article on the front page of the September 10th issue of Variety, re "Harring Aliens in England," permit me to state that I am the agent who booked the Great Severus Schaffer at both the Grand theatre, Gravesend, and the Arcadia theatre, Southend. Miss Josephine Heave & Co. was also booked by me at these two halls.

In the first place, Mr. Schaffer is not a German subject, but a Czechoslovak, born at Prague. Miss Josephine Heave is an English lady, born at Dover. She was engaged at the Arcadia theatre, Southend, to present "The Tanagra Theatre" for evening shows only. She also agreed to provide the full program for afternoon shows throughout the week, which program included the said Severus Schaffer, for which she was to receive a percentage of the afternoon receipts.

Now the full matter that I sent in to Darewski, who is the managing director of the Arcadia theatre, was as follows:—The Great Severus Schaffer, Czechoslovak, born at Prague. The World's Greatest Juggler and Equilibrist.

It was Mr. Darewski's manager who took it on himself (without my consent) to bill the artists as the Great Severus, world's greatest juggler and equilibrist. Now as law suits and actions are being taken by both Mr. Schaffer and Miss Heave, whom I hope to prove conclusively that I was justified in booking these artists in England, I trust, that in fairness to these artists, you will give the same publicity to the above mentioned facts, as you have done in your article of the Sept. 10th issue.

Frank Lurie.

New York, Oct. 18.

Editor Variety:

In reference to the letter by Ed Russell in last week's Variety, wish to say we dropped the name of Reuter, and for the past six months have been using just "The Russels."

Through no fault of ours they have accidentally billed as "The Flying Russels" in the last few houses we have played. Although I worked with Ed Russell for seven years and helped to establish the name, I do not care to use it now as it means nothing to me.

Frank Russell

"CLOSED SHOP" GOES TO VOTE.

(Continued from page 1.)

was a managers' paper and could not obtain news of the A. E. A. But, added Mr. Emerson, he wanted to see that Emerson's right of

the former meeting stating it had been said the A. E. A. had 50 per cent. of delinquents in dues was not so; that the A. E. A. would be unable to exist if one-half of the membership failed to pay dues.

The A. E. A. had delinquents, however, Mr. Emerson continued, those who joined during the strike and after that was over, not seeing anything else to gain, had overlooked their obligation to the association. These, in part, he said, had later found when applying to the A. E. A. for aid in trouble—that they were not in good standing.

The first speaker after the officers had concluded was Tom Wise. Mr. Wise advised the gathering that when the closed shop was first brought to him he had rejected it, but after considering the subject, that now he is strong for it. Mr. Wise implored the members to stay and be guided by their officers.

A section of Mr. Wise's remarks that brought wraps attention was when he stated that at present he is rehearsing in a comedy that looks to be a most pleasant engagement. He was thoroughly pleased, he said, with his role, his salary, the personnel and the management in the company, mentioned Mr. Wise, was a splendid woman and actress, but she belonged to the Actors' Fidelity League and was not a member of the A. E. A. Mr. Wise promised, however, that before long he would bring pressure to bear upon the women of the Fidelity to join the A. E. A.

At this point immediately after Mr. Wise had finished, a young woman recognized as an actress of standing on Broadway and very popular among fellow players, arose to request the chair to define the "Equity Shop" and the "Closed Shop." Mr. Emerson replied by saying a closed shop is a union meant in case of trouble (strike) that its membership become limited; none others could join during the trouble and a waiting list might be the result. The Equity shop, said the speaker, did not contemplate that condition, as the A. E. A. would be ready at all times to take in new members.

The young woman asked Mr. Emerson to name the leading producers not members of the Producing Managers' Association. Emerson mentioned Henry Miller, George M. Cohan, William Collier, Louis Mann, John D. Williams, Margaret Anglin and Mrs. Fiske. He added Mr. Williams had informed him he was agreeable to any condition the A. E. A. might impose and that he (Williams) is now issuing only A. E. A. contracts.

The young woman again arose to ask why it would not be better to let well enough alone, why make union agitation and she said it seemed to her the A. E. A. was merely waiting for the expiration of its contract with the P. M. A. to precipitate more trouble with the managers.

She agreed with Mr. Wise that there were good players among the membership of the Fidelity and as long as that were so, why not allow everyone who wanted to play together to do so, for the betterment of the play itself if the producers found it necessary to cut from both the Equity and Fidelity to make up their companies. "One could be forced to join the A. E. A. in her opinion, she said, who did not wish to. The A. E. A. strike, said the young woman, had the support and sympathy of the public, and it was that which brought success to the Equity in its agitation might lose that support she thought.

Another woman taking the floor said she believed the closed shop was required, as the producing managers were organizing dramatic schools to teach amateurs who would later become Equity members and in time would be of sufficient quantity to beat Equity if the managers wanted to go that far. The schools are being organized for that express purpose, the woman said.

The previous young woman again speaking, said she did not believe the statement that her school would the Equity shop was possibly also opposed to it.

A male member then spoke in favor of the closed shop. He had spoken at the previous Monday night meeting. He said the A. E. A. should force the closed shop upon all theatricals, legitimate, vaudeville and every other branch. The talk by Mr. Wise caused the

NEW PLAN TO INSPECT BIG TIME CANDIDATES

Frank Jones Proposes Miniature Stage on Palace 11th Floor.

A scheme to bring quick action and save artists unnecessary expense in the showing and producing of new material was submitted to the Keith office this week by Frank Jones.

Jones' plan calls for a miniature stage to be erected on the 11th floor of the Palace Theatre building. A piano player will always be available and Jones will meet acts by appointment.

If an act desires a showing, Jones will allot the artist a certain time and after witnessing the performance give an opinion as to the marketable qualities of the act.

In the case of a sketch the artist may use a parlor set, get a line on what the office would think of the turn without expending any money on expensive settings until after a favorable verdict.

The same scheme in a minor degree applies to the Wednesday morning try-outs at the Palace Theatre. About ten turns were played on the last performance. The ones that qualify are then placed in the Harlem opera house where it is compulsory for the Keith bankers to see the acts.

H. C. L. HITS GIRL ACTS.

Characters File Demand for More Pay on Road.

Producers of girl acts state that this is the first season they have been asked to pay a "road" salary for vaudeville. Musical comedies have been accustomed to a slight increase in scale when a show took to the sticks, but heretofore the salary of the girls in vaudeville acts were set at the initial figures.

The increased cost of living out of town, particularly the hotel rates, have forced a change. An act at the Palace last week received notice from two of the girls demanding \$25 a week more as soon as the act leaves New York City.

DONERS IN THREE-ACT

Come to Palace for Two Weeks Dec. 6.

The newest family act to form has the three donors in it, Kitty, Ted and Rose, who also is a sister. The new three-act is at present smoothing its routine in the west. It is due into the Palace, Dec. 6, the donors headlining the show and the booking being for two consecutive weeks.

Harry Weber is handling the act.

AL HERMAN, FILM COMIC.

Cincinnati, Oct. 20. While here now with the Green-wich Village Follies, Al Herman, blackface comedian, signed a contract to go into the movies. His old friend, Mark A. Goldman, Cincinnati manager for Reelart Pictures, induced Herman to agree to make a series of 15 two-reel comedies with a leading character on the order of Octavius Roy Cohen's dandified modern coms.

Goldman will distribute the pictures.

BLOSSOM DIVORCES "RUBE."

Chicago, Oct. 20. "Rube" Marguerite's misfortune was added to when Judge Stanish heard Blossom Reesley's version of her matrimonial experience with the left-handed pitcher, and indicated he would grant her a divorce. The vaudeville actress told of the Brooklyn player's delinquency in providing a home for her and their five-year old son.

read the meeting. Mr. Wise is said to be rehearsing with Mrs. Henry H. Harrow production of "The Proper Spirit." The women in the cast of that play are Marion Kirby, Helen Stewart and Yvonne Blackhead. The portion of Mr. Wise's address in which he is said to have stated that pressure would be brought to bear upon the Fidelity member to become an A. E. A. member is said to be a violation of the A. E. A. contract with the P. M. A., which provides against any player being carried into joining the A. E. A.

N. V. A. COMPLAINTS

MUSIC MEN TO MARCH IN HARDING PARADE

Will Bring Own Band and Maybe Plug Songs.

A circular letter was mailed to the members of the Music Publishers' Protective Association by E. C. Mills last week at the request of the Republican Business Men's Association of New York City, to invoke the support of the music publishing industry in the Warren G. Harding campaign.

The invitation proposes that each concern send a representation for the torchlight parade next Monday evening to welcome the Republican White House candidate in New York. The music men are to meet at Twenty-sixth street and Seventh avenue at 9 p. m. where marshals will organize them in companies of twelve. The parade will then proceed up Fifth avenue to Fifty-seventh street for review by Senator Harding.

Those Republican executives of the various publishing houses interested in the Harding cause are going through with it even to planning incidental "plugging" through the medium of a private band.

VERA GORDON IN SKETCH

A playlet, "Lullaby," written by Edgar Allen Woolf, is "breaking in" with Vera Gordon starred in it.

Miss Gordon was the mother in the film, "Humoresque." She has recently completed a picture called "Mother," under the direction of Harry Rapf, who is presenting Miss Gordon in vaudeville.

Law Golder is booking.

MRS. ROBINSON ILL.

The wife of A. Robinson, the foreign vaudeville turn, gave birth to a child last Thursday, the baby dying the same day.

The mother was seriously ill following, and Robinson, then at Moss Broadway, canceled his engagement, also this week.

Stan Stanley in Arizona.

Stan Stanley is recovering from his recent illness at Phoenix, Ariz., where he is stopping at the Ford hotel.

The following complaints have been filed with the N. V. A.: Sheppard and Ott against Herman Timberg. Infringement on Ott's "Love Book" which has been copyrighted for three years. One of the Timberg acts is the infringer.

Andy Rice against Mel Kise. An infringement on dialog and gag act "School Teachers and Higher Mathematics." Rice wrote the gag for Lou Holtz, who is using it.

Hayes and Lloyd against Bert and Duffy Davis and Tim McLean. The complaint alleges McLean wrote some unsuitable material for Hayes and Lloyd and also sold it to Bert and Duffy Davis. The latter team are also accused of infringing on other material used by Hayes and Lloyd.

Juggling De Lister against John Ferrier Juggling Co. Infringing on tricks, "Juggling of four hats" and "Juggling mirror clubs in spotlight."

Billy Glason against Phil Baker for using gag, "Buy and sell and I don't have to, I can keep you."

McLallen and Carson against Ray Harrah. Infringement on a "neck spin" and the general costuming of the Harrah turn.

Al Harvey against Tony Gray and Co. Harvey accuses Gray of infringing on his act, "Dr. Joyce's Hospital." Gray was formerly a member of the Harvey act.

SKETCH FOR JUNE ELVIDGE.

June Elvidge, picture star, is to appear in a sketch by Albert Cowles, as yet unnamed. The price was put in rehearsal this week.

Joe Hart will have the management of the film star in vaudeville.

Harry McCormick is also to appear in "You Can't Beat 'Em" by Mr. Cowles.

Cavanas in Real Estate Business.

Los Angeles, Oct. 20. Now in the real estate business here where they have purchased a home, the former Cavana Duo of vaudeville say they have permanently left the stage.



FLORENCE WALTON

(Formerly Maurice and Walton)

Last week (Oct. 11) at the Palace, New York—Variety said "A box office time longer than usual, both matinee and night" Monday with the standard ropes up both performances. Paris designed and wore in her dressing as well as her dancing."

Probs created by Callet Froure and Jeanne Lanvin, Paris. Miss Walton is known as the best dressed woman on the American stage.

Assisted by ALAN FAGAN, RIVERVIEW, NEW YORK. THIS WEEK (Oct. 18), and KITH & WASHINGTON Next Week (Oct. 25).

MUSIC MEN URGING DIVISION OF \$175,000 ROYALTY FUND

American Society Calls Meeting for Nov. 4 but Makes No Mention of Cutting Melon—Piled Up Payments for Use of Copyrighted Compositions.

The American Society of Composers, Authors and Publishers will hold its annual meeting November 4 at 4 p. m. in the office of the society, 54 West Forty-fifth street. The announcement sent out by the society relative to the meeting makes no mention of whether or not a dividend will be declared to the members of the organization.

The A. S. C. A. and P. collects royalties from the picture theatres, restaurants and theatres for its members for the public performance of their music.

It is understood the organization, which has been in existence since 1914, has an accumulated sum of royalties approximating \$175,000. The organization is said to collect about \$10,000 a month.

In view of the poor business that has characterized the sheet music business for the last eight months many publishers have expressed a strong desire to have the Authors and Composers' Society make at least a partial division of the accumulated royalties.

SCHOLES IN "POTASH" SKETCH.

Harry Scholes, last with the "Heiter Ole," will debut in vaudeville in a new playlet, "A Son of Potash," by Louis Kramer.

A company of two will assist Tom Hickey in handling the offering.

KEENEY TAKES RIVAL HOUSE.

Frank Keeney has taken over the Grand Williamport, Pa., which he will operate as a straight picture house. The Grand seats 1,400 and has followed a varied policy in the past.

Keeney also has Keeney's Theatre in Williamport, built by him and now playing pop vaudeville.

SHIFT KEITH MANAGERS.

William R. Appleton, formerly assistant manager at Keith's Jefferson, has been transferred to a similar post under Edward Riley at R. B. Moss' Flatbush.

William R. Hill, who was in charge at the Flatbush during Mr. Riley's recent illness, has been shifted to the Coliseum as assistant manager. Mr. Lyons will continue as assistant manager in Mr. Williams at the Jefferson house.

OIL FLYER COMES THROUGH.

J. H. Lubin, Irving Cooper and Sam Harwitz purchased 500 shares each in an oil company promoted by a former theatrical man who controlled theatres in Texas. The stock was acquired months ago and promptly forgotten.

Last week Lubin received word from the promoter in Texas that the company had just brought in a "gusher" well.

Singer Charges Cruelty.

Boston, Oct. 20.

Claiming that her husband, an advertising man, had been guilty of cruel and abusive treatment, Mrs. Lillian Levy, a concert singer, in the District Court here asked for a decree.

The judge reserved decision. The Levy were married in Philadelphia in 1918.

Look Preparing Tab.

"Pretty Polly," a tab with three principals and ten choristers, bomb and lyrics by Earl Mac Doyle and music by Arthur Gutman, is now being readied by Jack H. Loh.

Agent Buys In.

Roscoe Stewart has purchased a half interest in "One Night" from the A. A. Producing Co.

Miss Stewart will book the act herself.

THE OFFICE OF GLEN ROBERTS
LEW CANTOR OFFICE
1100 Broadway, N. Y. City

KEITH BOX OFFICE MEN OUT IN WAR ON SPECS

Boston Manager Fills Their Places with Women.

Boston, Oct. 20.

Manager Robert G. Larsen, in charge of all local Keith interests, has renewed his war against ticket speculators "who are breaking the Federal laws every day and getting away with it." Last week he swung the axe in the box office, three of the staff being dropped, including the last of his male ticket men. Hereafter women will be used exclusively, and apparently are under orders to have no friends and to play no favorites either in the matter of reservations or choice seats.

"No money refunded," is the new order of things in the Keith box office, and, according to Larsen, this rule will be followed rigidly. The battle against the speculators has been waged for a number of years by Larsen, and the last big surprise came a few months ago, when hundreds of patrons with tickets identified as having been in the hands of sidewalk speculators were refused flatly at the door, the daily press giving yards of space to the affair. Court prosecutions have been made repeatedly, but the fines have been small and the speculators refused to be discouraged, as the pickings have been good, inasmuch as the house is almost invariably a heavy turn-away evenings.

The "No Money Refunded" statement made such a furore that Larsen published the ad explaining the act.

ENCOURAGING NEW ACTS.

Tryout of Two Split Weeks Suggested to Test Merit.

The scarcity of new material available for the small time circuits is causing a flurry among the small time agents, who are blaming the conditions created by the bookers of that grade of theatres for the lack of new faces and novelties because they will not give untried acts a chance.

One agent in speaking of the reason for constant repeats in the small time houses around New York stated that the passing of the majority of independent houses, they being absorbed by the established circuits, was doing away with whatever chance an act had to break in and get in shape for a showing to the circuit bookers.

A method to relieve the situation would be setting aside of a number of outlying houses for the playing of tryout acts. The single tryout night does not give an act a chance. At least two weeks of playing before audiences is necessary for acts to shape up. By the playing of four split-week houses the worst of the acts could be eliminated, until by the time the acts reach the final house there would be only the best of material remaining upon which the bookers could make a decision.

CAST FOR "SWIMMIN' HOLE."

Los Angeles, Oct. 20.

Among the members of the cast of "The Old Swimmin' Hole" now being produced by Charles Ray are Laura La Plante and Marguerite Prescott, who migrated to dramatic pictures from comedy; Charlotte Pierce and Lincoln Goddard, both of the "Peaceful Valley" cast, also Lon Poff and Blanche Rose. Joseph Le Grasso is directing the production, with Charles Vandervoort as assistant. George H. Ward, formerly with Pathe and with American, has become cameraman for Ray.

Another Leaves Gus. Sun.

Billy Delaney, in the Keith office will book the Temple, Geneva, N. Y. after Nov. 1. L. G. Grady is the owner. The house was formerly booked through the Gus Sun agency.

STATEMENTS ON SOURCE OF "BREVITIES" BIT

Cantor and Le Maire Say They Created Them for "Follies."

George Le Maire and Eddie Cantor have signed statements denying absolutely the contention of Flo. Ziegfeld, Jr., with reference to the basis for any legal action to try and restrain them from using the dentist's scene in "Brevities" at the Winter Garden. Harry Saks Hochheimer, their attorney, stated that his clients were more than desirous of having the courts adjudicate the rights of his clients and Mr. Ziegfeld.

The statement by Eddie Cantor follows:

"In December of 1918, I conceived the idea of the osteopath scene which was done in the 'Follies of 1919.' In December, 1918, Mr. Ziegfeld, who came to see it, invited me to lunch, and during the luncheon I told him of the idea of the osteopath scene which he said he would have someone work on. When he submitted his script to George Le Maire and myself, we found that, to our judgment, there would be no laughs in the scene, so we re-wrote and played it at the Audubon theatre a few weeks prior to our opening in the 'Follies.' During the week in Atlantic City, George Le Maire and myself ad libbed a series of moves, similar to those we are doing now at the finish of the dentist scene in 'Broadway Brevities.'

"During the run of the 'Follies of 1919' in New York, I went to Mr. Ziegfeld and asked him whether he didn't think it fair to have my name on the program as being the author of the osteopath scene. He said he realized that I wrote most of it, but on account of his contract with Harold Wolf, the author, he would have to put his name on the program, also. I consented to this.

"At the finish of the dentist scene, which runs approximately 10 minutes in 'Broadway Brevities,' we have added some moves very similar to those which were used in the osteopath scene in last year's 'Follies.' The osteopath business does not take more than two minutes, which makes the dentist scene run about 12 minutes."

By George Le Maire: "When I first joined the 'Follies,' I was informed about the osteopath act that I would do with Mr. Cantor. I read it over and waited until Eddie Cantor arrived in town.

"Then he and I went to a music publishing firm, sat down and fixed up the act the way we wanted to play it, still retaining a few things, mostly business."

"Most of the first dialing in the osteopath act, as played by Mr. Cantor in last year's 'Follies,' is my own copyrighted by Conroy and Le Maire in an act, 'The New Physician.' Mr. Ziegfeld's statement is absolutely false. We are using a few acrobatic stunts which we did in last year's 'Follies,' which Mr. Cantor and myself created, but they did not belong to Mr. Ziegfeld."

"In his statement he says that the dentist scene was put in the show to give Mr. Cantor a scene. He is absolutely wrong. The dentist scene from 'Broadway Brevities' was rehearsed and played with Eddie Buszole and myself at the Audubon, prior to the opening of 'Brevities,' and was also played by us in Atlantic City, and three weeks in Philadelphia, before Mr. Cantor joined the show."

CLARICE VANCE LEAVES BILL.

Clarice Vance left the bill at the Prospect, Brooklyn, after her opening performance last week.

The Prospect engagement marked Miss Vance's return to vaudeville after several years' absence.

ARDELL'S 'KING SOLOMON, JR.'

The new act Franklyn Ardell will open with next week is called "King Solomon, Jr." Nine people will support Ardell.

Rose & Curtis are the booking agency for it.

NEW YORK'S FAVORITE MUSICIAN VINCENT LOPEZ

and His
KINGS OF HARMONY
With **PAT ROONEY**
Royal, New York, This Week.
(Oct. 18)
Colonial, New York, Next Week
(Oct. 25)

Langford Leaves Broadway.

Leon Langford resigned from the management of the H. H. Moss Broadway this week. H. Johnson succeeds him.

Mr. Langford has been mentioned as probably moving to the Regent.

Jacobson's Vaudeville Production.

Charles Jacobson is producing a new vaudeville turn featuring the Munson. The book and lyrics are the work of Howard Rogers and the music is by Harry Akst.

Harry Hollerich, Ray Duffield and Clyde Burroughs will also be in the company.

Calgary's New Manager.

Calgary, Can., Oct. 20.

Ray A. McLeod has been appointed manager of the Orpheum Grand here, replacing Harry A. Pilon, resigned.

N. V. A. STARTS NATIONWIDE MEMBERSHIP DRIVE NOV. 15

Intensive 30-Day Campaign Designed to Bring Every Eligible Person Into Organization—\$500 in Prizes Offered to Women Field Workers.

11 CARUSO CONCERTS DRAW \$250,000 GROSS

Tenor's Tour Said to Establish World's Record.

A world record for a concert attraction or any other attraction was hung up with Caruso's concert tour. In opening the tour in Montreal, Sept. 27, at the Arena, he grossed \$28,000 before an audience of 7,500.

The tour then took in Toronto, Chicago, Omaha, Denver, Tulsa, St. Paul, with the average for each appearance going to \$20,000. At the Auditorium in Chicago he grossed \$22,000.

Tuesday night Caruso appeared at Fort Worth, Texas; Wednesday at Houston, the house was sold out. In Charlotte, N. C., the advance was \$12,000, and in Norfolk, the advance was \$12,000.

From all appearances he will gross over a quarter of a million dollars.

REGENT'S POLICY.

Beginning Monday, the Regent, at 114th street and Seventh avenue, will install a new policy of six acts twice daily, with three performances Sunday.

A new price scale will also become effective immediately with a 50-cent top for the orchestra reserved seats. The former scale was an 85-cent top with 99 cents on Sundays and holidays.

Don Simmons of the Keith office books the Regent, which is one of the H. H. Moss string.

FIRST FREEPORT BILL.

Freeport, L. I., Oct. 20.

The first vaudeville bill under Jean Beddia's direction at the local Auditorium was held Saturday night to good attendance. A similar performance will be given in the arena every Saturday.

The opening show had Sheehan and Phillips, Mabel Barrell and Co., McFarland and Palmer, Cantwell and Walker, Walter C. Kelly, Cartmell and Harris, Kline Brothers, Joe Thomas Magaret.

PARTY WATCHES BROOKS.

About 50 vaudeville managers and bookers watched Alan Brooks in "Because of Helen" at the Pouch and Judy Wednesday night.

The star of the play was formerly in vaudeville.

MACK OFF PALACE BILL.

The Willard Mack sketch at the Palace last week did not finish out its term, missing the Saturday and Sunday performances. Mack was reported ill.

Leon Hirsh substituted.

Leew's St. Louis Manager.

St. Louis, Oct. 20.

Leew's Garrick has switched managers. Eddie Chase, formerly assistant manager of Leew's Palace, Brooklyn, is the new incumbent, succeeding W. A. Pinney resigned.

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The National Vaudeville Artists is to inaugurate an intensive membership drive beginning Nov. 15 and lasting until Dec. 15.

There will be prizes totaling \$500 awarded to female members securing the most applications during the drive period.

The vaudeville theatres throughout the country will be utilized during the drive through car-ying posters and printed data posted up back stage, explaining the benefits to be derived from membership in the N. V. A.

The members will also be supplied with printed matter containing "selling arguments" whereby to secure recruits. The forthcoming drive is an additional effort to the present "each member bring in another" drive. The latter drive has brought in many new members to date.

The object of the prize drive will be to bring in every person in vaudeville eligible to N. V. A. membership.

BERT SPEARS' STATEMENT.

Boston, Oct. 20.

Bert A. Spears, formerly with the Keith interests in this city, admits the report concerning his departure from that employ as published in Variety last week, excepting "taking his troubles to New York."

That line, says Mr. Spears, creates an impression he complained and a decision was rendered against him. Nothing of the kind occurred, Mr. Spears states, and the reason was wholly confined to Boston.

TANGUAY AND AILS IN PLAY.

Eva Tanguay and Monroe Ails are expected about to appear in a legitimate musical production which will go into rehearsal upon completion of the score now in preparation.

Ails recently closed with "Jim Jim Jams" taking his jass band, Mity Holmworth's Harmony Hoards, with him.

Melgie Miller and the band will be in the new show.

CLARA JOEL'S SKETCH.

"The Finale," written and produced by Hugh Herbert, will have Clara Joel, also Eugene Strong, as its chief players.

The sketch will open in vaudeville next week.



FEATURING IN LIGHTS DONNA MONTRAN
(The Prima Donna With the Million Dollar Personality)
AND HER BATHING BEAUTIES
Singing Herself into Everyone's Heart.
Watch for Her Return to New York.

AMONG THE WOMEN

At the Palace with Four Marx Brothers "Minnie" landed on the dock right from Paris wearing a smart black velvet coat, with white shirt, a smart French tailored hat, and carried a staff or walking cane. This is the latest fad, and no better proof of it is needed than a recent picture showing Constance and Norma Talmadge walking down the gang plank each with a cane. The Marx Brothers have a clever act in which the music is taken so more seriously than the request to "Play the Souvenir from Woodworth." A clever girl in a lavender hand painted taffeta frock danced rather without purpose until she began to bend about in great contortions which, as a dancer, classified her only as an acrobat.

It is little Adelaide who can dance! In the already much talked about costumes (the prettiest in any dancing act this season) she tripped about with so much personality that she was easily the most popular lady on the bill. Emma Carus wore a gown that seemed poor taste.

A black chiffon sort of tunic, with a white lace undershirt showing unevenly through a directoire split at the side, and a stringy bit of sequin trimming at the bodice. To live this up two long streamers of Irish green tulle were attached on two sides. Another change accomplished a lace affair with light green figured taffeta jacket effect. The waist line in each of these gowns was too pronounced, and some loose flowing robe of easy drapes would have enhanced her appearance. Miss Carus is always amusing. Her talk on politics brought a laugh when she remarked "When the girls go to the polls, the only thing about them that is not made up is their minds!" She danced rather happily with her piano player and got more laughs at the close of the act when she began to do bending exercises and joke about her weight. "Remember this, from the painted lips of a henna-haired comedian!" she panted, and anyone who is so good natured about herself is sure to be good fun.

Morris and Campbell have the usual laughs on the knitting scene from the box, and Miss Campbell wears the black and white harem gown with as much flash as anything could. Beatrice Herford has the same monologues, but looks especially pretty this time in a light blue chiffon gown with loose flowing sleeves. This is draped over a pink satin slip with a pink girdle and a cluster of roses making a dainty bodice. She might give the name of her modiste to Miss Carus.

Miss Stanton with Mercedes at the American Roof played any selection anyone in the audience requested. It was all mental telepathy, billed "Psychic Eighth Wonder!" It was significant that in an audience of that character most of the selections were classical. One girl with bobbed hair and a luscious look requested "I Want a Daddy Who Will Rock Me To Sleep." The person had to stand and repeat, "Please play my selection" so naturally this girl got a bigger laugh than anyone on the stage. Miss Stanton wore an American Beauty velvet gown draped gracefully, with a soft fold at the bodice. One woman called for "God Save the King" and a fellow, who wanted "My Wild Irish Rose," blazed. A scene was imminent when a cry from the rear got Mercedes to the front to defend his act. A man wanted "Wacht On Rhein" and because Mercedes would not transmit it the fellow charged him with having "plants" in the audience. Someone shouted for "How Dry I Am" and an armistice was signed with a laugh.

The De Lito Sisters had the prettiest gowns in the show. One set was of apricot taffeta ruffled frocks, with accordion pleated hats. With light green chamois dresses (very much the same pattern) with old fashioned yoke necks, tiny ruffles and streamers of ribbon at the side, the hats were of green, Watteau style, with lace hanging down the back. They sat on the stage and sang "Daggon Dangerous Eyes" overalls and a juvenile dress for "Mickey" proved most popular. A jazz dance one of the girls attempted was not bright enough, although the idea of the costume was novel. The pantaloons were long, of rich black tulle with lace. Long sleeves were also worn, and over this a very smart red coubret affair. The cap had smart loops of ribbon sticking out from the pointed peak. The idea was good enough to repeat in better setting.

Pearl Abbot had a stony sketch in which the make-up a woman needs to keep her husband's love is comically emphasized. She pulls off her wig and disfigures the man, and then dresses the dowdy wife up to show that "fine feathers make fine birds." A yellow satin evening cape with a yoke of black sequins was rather new in effect. It was attractive enough to win back hubby, who offers his arm and sighs "Come, dear!"

Armstrong and Downey had a neat act. He was a tramp and she a sort of jazz baby. Her finish in white tights and a Parisienne music hall style of dancing drew some to please the gallery gods. A big cluster of orange colored feathers flourished at the side, and the hat combined the effect very suitably.

Harvey de Vora Trio is a colored act, in which one man wears a black make-up to play a vamp in Savoy and Brazilian character. A white sequin gown with vermilion feathers sticking out from a tiara, gold shoes size 13, at least, and a long train on which a running little black dog sits as "she" parades about, all make a tremendously funny effect. Later in almost nothing but bands of indolence, he appears as "Little Fairy!" The straight man wore a bright red broadcloth suit with a red Fedora hat. The girl had an Indian dance in good effect, and later wore a red metal cloth with harem pantalettes, to sing "Gone With Me."

"Three Live Ghosts" at the Nora Hayes Theatre is full of laughs. Beryl Mercer as the old step-mother who takes a wee bit of rum does a piece of acting that will go on the annals of the season. She wears a torn red shawl huddled about her slight figure, and the lovely gray hair one would imagine would excuse her from any implication of crime. She wears stolen jewels, nevertheless, right over her wrapper with delightful insouciance! Her landlady's daughter (Beatrice Miller) drops in wearing a drab looking shirt-waist and skirt, and later the little American girl, who does china painting (played so capably by Flora Sheffield), is completed to contrast the feminine types. Miss Sheffield is pretty as can be, with just the aristocratic carriage, the tone of the head, and the velvety voice that suggests better days, although she is "being put out." She wears a trim little blue suit, with delicate lace vest and collar. Miss Sheffield is only another instance of what the very young girls are doing on the stage to-day—walking away with parts bigger than they are, and acting themselves right into big type and (Max Martin promises next season) electric light signs!

Charles McNaughton as "Jimmie" the boy, furnished so much fun everyone remembered when he was "Bert" in "The Better Ole." Never was a more sentimental burlesque than when "Bert" gave his identification tag to every girl he met. Talk about dual personalities, "Bert" had himself syndicated.

Margaret Leonard as Lady Lombard wears a magnificent wrap of wine color duvetyne, with a collar of wide bands of marten fur. Her hat is a French creation so much in vogue now, turned back from the face with a lace edge respectfully draped over the eyes.

Anita Stewart in "Harriet and the Paper" at the Strand filmed the moral between "When that both hands together and the Greenback Village free love cult. "When, my hands as nation" completely over free love." The first gown worn at the mock wedding is of black, not, some what less becoming than later models, but just yet chosen to indicate a little girl from a small town who had just yet started her New York. In a struggling scene in the play, a girl, Betty, has a fight, with French sympathy was simple but immensely effective as such a girl's nature would afford. In social activities later she dresses quite as prettily in the role of social secretary as the lady of the house (Maurice Stumm) who looked too young in her time such big children. A Hal Maquet

(Continued on page 7.)

OBITUARIES

JAMES F. CLANCY.

James F. Clancy, manager of the Jacques theatre, Waterbury, Conn., for several years, died Oct. 12 in St. Mary's Hospital, Waterbury, following an operation for intestinal trouble. Mr. Clancy was widely known in the vaudeville and burlesque fields. Before managing the Jacques, from which he retired last July, Mr. Clancy had been connected with the R. Z. Foll enterprises for a long period. At one

IN MEMORY OF BOB. MATTHEWS

Who Departed This Life OCTOBER 19th 1914
GONE BUT NOT FORGOTTEN.
MANY ADDRESS

time he operated a booking agency in New York which supplied acts for the Foll houses.

The deceased was born in Rochester, N. Y., and was 40 years old at the time of his death. He was a member of the Knights of Columbus and Elks. He leaves a wife and three children, Thomas, aged nine; James, two, and Edward, eight months. Burial was at Waterbury, Oct. 15, from the Sacred Heart Church. Mr. Clancy had been in the theatrical business practically all of his life.

KENNETH T. MARVIN.

Kenneth T. Marvin, 29 years old, owner of two theatres in White Plains, N. Y., and son of H. N. Marvin, vice-president of the old Biograph Co. when it was part of the Motion Picture Patents Co., died Oct. 19 while visiting Mrs. Fern Le Roy at 149 East 40th street, New York. Marvin called at the house Monday evening and was seized

IN LOVING MEMORY Of My Mother LYDIA M. INGLIS

Who Departed This Life Oct. 27, 1929
HER SON
JACK INGLIS

with a heart attack. He was attended by a physician, but soon lapsed into unconsciousness from which he did not recover.

Marvin, who married Madeline Agnes McKinnon in 1914, and had two children, had been engaged in the theatrical business since his 20th year. He recently sold a house in Newark for \$10,000.

JAY RIAL.

Jay Rial, press agent for the Ringling Brothers' Circus and for the Barnum & Bailey show died Oct. 19 in Winston-Salem, N. C., of pneumonia. He was 68 years old and before his activities took him to the circus lot was a prominent Chicago theatre man. He was reported to be wealthy, owning considerable Western property. He leaves a daughter Vera Rial. The body was shipped to New York where funeral services will be held.

WILLIAM B. MILLER.

Rochester, N. Y., Oct. 20. William B. Miller, 64 years old and for many years a theatrical man, died at his home in Bath last week after a short illness of pneumonia. As a boy he enlisted in the

IN LOVING MEMORY of My Darling Mother MARIE FRANCES BINGHAM

Who Passed Away October 16th 1914
Her Love and Unselfish Devotion I Appreciate More as Time Goes On.

LESLIE

both New York Volunteer Infantry, serving as a drummer. After the war he worked around theatres. For a long period of years he was on the road and was stage manager at times of various houses.

LEONG WING.

Leong Wing, a Chinese actor and a graduate of Stanford, fell two stories to his death last week in Chinatown, San Francisco. A cord-

IN LOVING MEMORY OF OUR DEAR MOTHER

Who Died Sunday 22d. 1918
Gone, Not Yet Forgotten.
JOE and AL ROME

ing in the police he was crawling from his room to the window of another. Wing is said to have been married twice to white women.

CHARLES GOLDSMITH.

Charles Goldsmith, age 50, who for 25 years operated most of the amusements at Coney Island here,

CABARET

Quietly married in London, England, Mrs. Mae Hirsch of New York, once used by Mrs. Estelle Kenna Wallick of New York for a \$500,000 heart balm, is now honeymooning at Carthage, N. Y., as Mrs. London I. Wallick 24. The first Mrs. Wallick secured a decree of divorce from her husband last year. Wallick in the New York hotel moon formerly operating Wallick's. The marriage writes fine to a sensational story of matrimonial difficulties, which brought the Wallicks and Mrs. Hirsch to the limelight. Mrs. Wallick's divorce suit was tried in Brooklyn in July, 1919, before Justice Callaghan. No name appeared to identify the correspondent, reference simply being made to a "blonde woman."

Later, holding her decree, Mrs. Wallick sued Mrs. Hirsch for \$500,000 damages, revealing the widow, who is in her fifties, as the correspondent. Mrs. Hirsch is said to have been left a million or more at the time of her husband's death three or more years ago. He was senior member of the firm of Hirsch & Wickware, makers of clothing.

Joe Ward has a new revue at his Orange Grove Cafe, Bronx. The revue was staged by Dan Dody and has Ward, Lillian Leonard, Marjorie Druhan, Harry White, Chris Pender, Sam Howard, Marion Robinson, Johnny Stein's Jazz Band and a Wintergarden runway are among the added features. Chorus of 10 girls.

A new revue was staged at the Strand Roof this week. The principals include the Marvellous Millers, Dave Mallon, Estelle Revelle, Woodward and Morrissey, Dot Taylor, and ten chorus girls.

October appears to be frightening many road houses in all directions from New York into closing. Though October has been a delightful month so far and September held rank with it for weather, the road house, as a rule, complains about business. An exception is Hunter Island Inn on the Pelham road. Arthur McLean says trade is satisfactory there. As he has about the best conducted eating place on

died at his home in Cincinnati after a short illness. Up to several years ago he also was in charge of various concessions at Cincinnati theatres.

WILLIAM LESTOCQ.

William Lestocq, for 27 years London representative for Charles

IN LOVING MEMORY OF MY FATHER SAMUEL C. KANTER

Died October 20, 1914
LITTLE LORD ROBERT

Frohman, died in that city, Oct. 16. He was originally an actor and his family name was Woodbridge.

GRACE CLIFFORD.

Grace Coulter, known on the stage as Grace Clifford, died Oct. 16, in St. Mark's Hospital, Brooklyn. She is survived by a daughter, Dorothy.

MARIE MANN VAIL.

Marie Mann Vail, wife and partner of Bobby Vail, vaudeville, died Oct. 14. They have been in vaudeville together for the last six years.

JOSEPH G. SNYDACKER.

Joseph G. Snyder, millionaire banker and promoter, is dead of cancer. He was a devotee of theatrical people and befriended many. A. H. Woods attended the funeral.

The mother of Jack Ingling died at her home in New York, Oct. 17.

The mother of Joseph Scanlon (Big City Quartet) died Oct. 13 at Freeport, L. I. Her son was at the Dominion, Ottawa, Can. at the time and immediately left for Freeport.

Seima Hellman, wife of Ben Hellman, manager of George Chase "Little Cottage," died Monday this week at the Mount Sinai Hospital after a lingering illness.

MARRIAGES

Bessie Baron, daughter of Frank Baron ("Lightnin'"), to Matthew Allen, manager of the "Lightnin'" road company, in Binghamton, N. Y., Oct. 12.

Jack Girard (Girard and Foley) to Mae DeVaul at Salt Lake City Oct. 15. Mr. and Mrs. Girard are with "The Little Whopper."

New York roads, that may be one reason for it, while another is McLean's faculty of handling and holding his people. One other thing in favor of Hunter Island—It doesn't try to take all of your money any time you go in. There is some sanity to the price list. Many of the places that have had to close tried the other plan with the result their business became a transit and transitory one. People went to those places once and after being robbed in the approved fashion of the brigand restaurateur, never went again. That Hunter Island takes care of its trade and through its treatment invites patrons to come again, which they do, may explain why Hunter Island has never been closed under McLean's management, either before or after prohibition.

An innovation in cabaret entertainment will be introduced in Thomas Healy's Balconades Ballroom show Tuesday next when the motion picture "Broadway Butterflies" will be offered. The film is a comedy story introducing the principals, skaters and chorus girls who take up the Healy ice rink and "revue comedy" current at the Golden Glades Roof.

The Little Club played a prominent part in a news story during the last week in which there were detectives, revolver shots and an early morning automobile chase after crooks through the theatre district. All because a \$3,000 fur coat belonging to a lady living on Riverside drive was stolen from the back of her chair during the early hours in the underground cabaret.

From Paris comes the news that Leo Copeland is running an American cabaret there which carries the name of "The Arizona." It is located on Rue des Patis-Champs, between the Rue de la Paix and Avenue de l'Opera. The idea that Americans in Paris have of New York is that it is an arid waste and Copeland advises all the regulars to "come on over."

Tuesday was moving day at Reizenweber's. The United Clair Piere took possession Oct. 20, having leased everything in the building but the two upper floors. The lease is for 17 years at a total rental of around \$1,250,000. Louis Fisher is the heaviest bidder of the business. Practically all of Reizenweber's has belonged to him for a long while. The lease for the Reizenweber property was effected through Jerome Wilkin, the attorney, and is locked upon as a happy transaction for Fisher. The tenants in the hotel portion of the building moved Tuesday. An attraction is being sought for the Paradise Room which is to continue. Negotiations were on early this week with Florence Walton, but with no surety. A "name" (woman) is wanted.

The Maxim's revue has a new prima donna in Florence Darley, a peach of a blonde with a peach of a voice. The Perry Elks club show there still remains the best thing in town of its kind. Veronica and Helen Devere with their dancing keep the 40-minute show lively, while the chorus girls have increased their income at least \$50 each weekly with the "Save Your Pennies for Me" number during which the girls hold little banks the diners drop coins into. Martin Culhane, the only man in the show, is now using his impromptu song on the people present, circulating among the tables, addressing a verse to each one. It's a bear for a restaurant as Culhane does it and leaves the entire room in fine humor after he finishes.

Joe Buschind who, with his brother, Harry, was generally believed to operate the Blossom Heath and Pelham Heath road houses and various other enterprises of a similar nature, last week filed a petition of bankruptcy in the Brooklyn Eastern District Court. His liabilities are in the neighborhood of \$20,000 and the assets also total several thousand dollars, a good portion of which is in the nature of outstanding claims, damage suits, etc.

It is said Art Hickman, now with his orchestra on the American Road, will return to the Coast next week or shortly after.

show that it is just the kind of
entertainment for the hot weather
just commencing.

TO THE HONORABLE SENATE
OF THE UNITED STATES
WE CATER TO THE THEATRICAL PROFESSION

CLARK'S NEW METHOD OF PLUGGING A SONG

Plants Cornetist to Serenade
Jolson Night and Noon.

Chicago, Oct. 20.
Frank Clark, local factotum for Waterman, Herlin & Snyder, put one over on Al Jolson in a new way. Clark had been instructed to have Jolson hear a new song, "Rockaby Lullaby," but Jolson was busy and cold.

Clark engaged the room next to Jolson's at the Blackstone and posted a cornet player there, who played the melody softly and continuously whenever Jolson was in, putting him to sleep with it at night and waking him up with it at noon.

Finally Jolson knocked on the door and asked what the tune was. That afternoon he started rehearsing it.

NO BOTHWELL BROWNE.

Headliner Out at Majestic Matinee Monday.

Chicago, Oct. 20.

There was considerable mystery around the Majestic Monday afternoon when Bothwell Browne and Co., headlined, did not appear at the matinee. Browne was at the theatre, and, although his baggage was in before his turn came, it was announced that he could not show because of non-arrival of baggage.

It was pointed out, however, that the Browne act is heavy and that it takes considerable time to get ready, and that George Browne was using so many acts of lines that the whole hanging arrangement would have to be altered before Browne's production could be played. Johnny Burke of the State-Lake doubled the matinee. The opening matinee was light.

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If you are dining with the orchestra, please call for the orchestra program in the lobby.

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POSING ROOMS IN THE COUNTRY
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ENGLISH MAGNATES

Sail on Same Boat with Aaron Jones in Tom.

Chicago, Oct. 20.
William Morris spent the weekend here, having as his guests R. H. Gillespie, managing director of the Moss and Stoll-Empire tours of England, and Harry Foster, the London agent. Mrs. Gillespie was in the party also.

They attended the Sunday concert of Tom Burke, the British opera star, who is touring under Morris management, and who was enthusiastically greeted at the Auditorium.

Morris will sail with them for the other side in a fortnight. Aaron Jones of Chicago will be on the same boat. Any significance in the coincidence was denied all around.

LEW CANTOR GOING BIG.

Chicago, Oct. 20.
Lew Cantor, the Eastern "independent" agent, has been wading through the local field for a week with results that have this town buzzing. He has taken on more than a score of new acts, including several big-timers.

One revue Cantor signed for 20 weeks at \$1200. Mrs. Cantor is with him. He is making his office with Mike Levy, Chicago agent, in the Consumers' Building.

STATES GROWING FAST.

Chicago, Oct. 20.
The States Booking Agency, of which Billy Diamond is booking manager, added five new houses this week to their growing list.

The new houses added are in Gary, Ford 40 Lane, Appleton Green Bay and Manitowish. This is now the largest independent booking circuit in the West.

PASSES AND CHECKS.

Chicago, Oct. 20.
A man claiming to be E. R. Taylor, press representative for the Ziegfeld Follies, cashed a check at a local hotel. Inquiries by wire to the bank and to Ziegfeld brought the answer: "Not known here."

The man issued passes on the "Follies" for next New Year's and was a bound with girls at local cabarets.

WEBERLESS LIGHT.

Chicago, Oct. 20.
A Weberless Weber night came off at the Midway on Thursday night. Sophie Tucker had utilized the expected arrival of her friend and agent, Harry Weber, to announce a special night in his honor. Weber did not show, but there were many theatrical people who did, and it proved an event after all.

JOLSON'S LEADER LEAVES.

Chicago, Oct. 20.
Al Goodman, who had been Al Jolson's leader for three seasons, closed here and returned to New York, succeeded by Louis Crowe.

Hicks Golf Champ.

Chicago, Oct. 20.
Leonard Hicks, proprietor of the Grant and Lorraine hotels, won the Hotel Men's golf championship of Chicago at the Beverly Country Club Oct. 12, defeating 29 of Chicago's crack players by a score of 73.

Treasurers' Party.

Chicago, Oct. 20.
The Treasurers' Club of Chicago, which is now entering on its second year, will hold its annual Halloween party at the Sherman Hotel Oct. 30.

CHICAGO DIVORCES.

Al Hudson, Western manager for Stark & Cowan, music publishers, filed papers through his attorney, Nicholas Pope, for divorce from his wife, Peggy Jones, a chorus girl at the Marg 14 Gardens. He charges desertion.

CON'S TOO REFINED FOR ACROBAT BELT

Playin' to Miners Makes Him
Sob for Lloyd George

Mahoney City, Oct. 20.

Dear Chick:

We're still playin' around the homes of the Johnsons, Cantors and Tinnos. I'm so sick of lookin' at coal miners I can't help sympathizin' with Lloyd George.

You can talk about towns in this fair land of ours but George Coban said a bangalow full when he wrote "For When You Leave Old New York Town You're Only Campin' Out." These one lung burgers are enough to drive a minister's son into a gun mob. No wonder their hickin' about the shortage of labor on the farms. Those birds got a flash at some regular towns during the war and they shipped the first past to all the other yokes with the result that they all up and left the farms flat.

Can you imagine one of them gibberish being asked to get up at daylight to manure a flock of cows after sittin' until 4 a. m. in the "Little Club" gettin' an eye full of those awful hickin' trails that play the joint.

Cuthbert and Atty are about ready to pay off on those honky tonks and I don't blame them. You haven't a chance to amuse these eggs unless you carry a interpreter and a full line of black-driv. This is strictly acrobat territory.

The only thing they don't do is commit assault upon the actors. A guy on the bill was told me that he once played a slab called Turtle Creek, Ohio, where the coal men live. They used to pay them off on Friday and their chief amusement was puggin' things at the actors in the vaudeville house. The manager figured he would outsmart them by getting a steel net curtain. The boys got wind of it and just as the opening act was gramin' to themselves about the wolves that couldn't get at them a guy with a pair of scabbies and water shot a stream of it through the curtain with a squirt gun. That ended the show for the evening.

We're thinkin' of gettin' some one to write us a nice hokey routine for the slabs. It's gettin' so you need two acts in this racket. One for the Americans and the other for the people that don't live in New York. They talk about New Yorkers bein' an April Fool and see but some of them was crackin' yokes about playin' this fire work circuit and they would think the Steinway was the Metropolitan.

I suppose all the mob are goin' to get down back line sinker on Al Smith. If they don't it won't be so time before you will have to get a permit from the Mayor to play a Virolina on Sunday. He shipped them about all the personal liberty they've had since they pulled the numbers out of the hat, and they ought to send him back to the Kenmore for two years more.

But they can't send every two years and the new bird is always the guy with the cure all.

So long, old timer, and let em pitch to you.

Your old pal,

Con.

NOTES.

Chicago, Oct. 20.
Chong Toy Trio, last season with the John Robinson Circus, sail for Cuba Nov. 6 to stay for six months.

Emma Hag, who has been fulfilling an engagement at the Baltimore Hotel, Kansas City, signed Miss Billy Hicklin for her dancing act. The new act opens in New York in two weeks.

Complaint has been made to the Branch Main Club by Joe Howard against the Broadway Music Co. that the Broadway people have taken 14 bars of music from Howard's song "Just My Style" and inserted them in Apple Blossom Time. Howard publishes Howard's song.

A judgment was entered by Judge Howard against Joe Howard partner, Bobby Van, for \$1000. The judgment was for money loaned in advance to him. Suit was filed in Los Angeles.

A. W. Jones of the Gus Bus New York office has been appointed manager of the Gus Buffalo branch. Jones succeeds Wm. Ruckey, the latter becoming manager of the Pioneer Theatre Niagara Falls.

SPORTS

George Carpenter is willing to

take on Jack Dempsey in February, at least so the French flash told Tex Rickard last week. Rickard immediately started negotiations with W. A. Brady, who is interested with C. B. Cochran in the latter's contract with Carpenter, and who is handling any business arrangements for this side of the pond. Deschamps, the French champion's manager, was also in contact with Tex, who is striving to stage the big mill at Madison Square Garden. Cochran's contract with Carpenter expires the first of the year, but any bout arranged now would find him interested despite the date being set for later.

Rickard lines up as a specialist in important state affairs. When he staged the Willard-Moran argument at the Garden three years ago he told a newspaperman that shows of that caliber could only be successfully staged every an often—perhaps after an interval of three years. Tex has figured on the Dempsey-Carpenter mill for nearly a year and he is liable to grab it from the other contenders.

Tex and he could get \$100,000 in the Garden and that is considerably more than drawn for the Carpenter-Levinovsky bout in Jersey City last week. The gate there was mentioned as \$44,000. With as many \$20 ringside seats occupied it was a mystery to those present where all the dough went. It was then discovered that at least 500 ringside seats went to members of the International Sporting Club, who actually paid no admission. Regarding members' tickets there appears to be something brewing from the revenue men. The latter say that around \$1,500 in tax is due to the collector on the members' tickets. The latter called for a war tax of 50 cents or \$1, which was paid. But the revenue men claim that since tickets for seats in the same sections were sold the public at \$50, plus \$5 war tax there is no reason why members' tickets should not also carry the same tax. That is the same theory used in theatres, where a pass or cut rate ticket calls for tax figured on the face value of the ticket.

The Carpenter-Levinovsky bout was followed by a letter of opinion as to the Frenchman's ability. The daffoe came forth with stories implying the fight was not on the level. To those who saw the scrap, Levinovsky's showing was lamentable and they failed to understand why the latter permitted himself to be such an easy target. Dan Morgan, who manages Levinovsky, was loud in protestations. He claimed he had let a lot of his own money that his men would not only stay the limit, but would outpoint George. Morgan's free expression about his hero made some fans suspicious. Levinovsky said a blow which landed on his Adam's apple made him unable to rise from the mat. There is a story that someone close to Morgan offered to bet on a knock-out and with the right odds was willing to name the round the Frenchman would win in.

Against all of this is the opinion of men who have often seen Carpenter in action abroad. Cochran believes George to be a real opponent for Dempsey. He says he not only has the "kick of a mule" but is a great defensive fighter. The English theatrical manager and sportsman points out Carpenter has fought his way up from a hansom. Also that at the age of 18 years he knocked Joe Jeannotte down twice. Carpenter is now 24 years old and he ought to be in his prime. Any man who felled Jeannotte at any stage of the game deserves a lot of attention. And it is said that the colored crack thinks George has a great chance against the mighty Dempsey. Bring 'em on!

According to authentic information the six-day bike race, which for many years past has been one of the early winter sports at the Madison Square Garden, will this coming year and indefinitely thereafter be held at the 22d Regiment Armory, 18th street and First Washington avenue (just off Broadway).

Unless present plans are changed the race will commence five min-

utes after midnight, Nov. 21, ending Nov. 27.

The race will be held under the auspices of George Young, head of the New York Velodrome Co., 209th street and Marble Hill road, who has already been given the use of the armory by the State Adjutant's office, approved by the military authorities of the 22d Regiment.

In order to secure a lease for the November decade the promoters were compelled to place in the hands of military officials a bond of \$50,000 to insure the building against being destroyed or ruined in any manner.

The new ring will constitute eight laps to a mile. The former ring at Madison Square Garden being nine laps to a mile.

The following contestants have already signed: Eddie Madden and Alfred Goulet, Willie Spencer, Madison, Belle and others.

The N. V. A. basket ball five will be open to meet all comers and are anxious to form a theatrical basket ball league to include the Low office five, Keith's boys band and any other legitimate combination. Games will be played at Alhambra hall, the home of Keith's boys band.

A committee has been appointed by the N. V. A. to arrange for the annual billiard tournament which is staged in the club house every fall. The matches will be played sometime in November, and all members and lay members are eligible.

Keith's boys band open their basketball season Oct. 23 against the 2d Inst five of Brooklyn. The boys have four teams this year at 140, 120, 100 and 80 pounds weight average. They are open to meet any team of those weights. Games will be played Saturday night at Alhambra hall, 154th street and Broadway street. John A. Schmitt should be addressed with challenges.

The individual star of the week in both the motion picture and the small and big time theatres in New (Continued on Page 10.)

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MORE REASONS FOR GOVERNOR SMITH.

The issues involved in the New York State campaign for governor were clear cut enough from the outset as regarded the interests of the theatrical business and all its people, but this week has added materially to the weight of argument in favor of the re-election of Governor Alfred Smith and the unqualified defeat of the Republican candidate, Judge Miller.

Judge Miller is now openly the champion of more oppressive laws. He formally has pledged himself to the creation of a State law which would take over the enforcement of the Volstead act, a Federal statute which the Federal government itself should administer. Disregarding the very important consideration that the Volstead act in itself is an almost offensive invasion of state rights, Judge Miller by his pledge aligns himself deliberately with all the elements of the commonwealth which are hostile to a liberal form of government.

There are too many repressive laws on the statute books as it is. Even under the most enlightened administration it is already too easy for busy-bodies, self-righteous social dictators to impose their own hard rules of conduct upon society. Society won't "be good" by command. Restrictions only invite a breach.

Miller as a personality and as an official represents Partisanism, oppressive rule by statute, Governor Smith typifies broad visioned government for the people's needs.

The theatre in New York State has never been called upon for a more important effort, to protect itself, than that of co-operating for the election of Governor Smith. Its bitter experience with arrogant, aloof officialdom must have taught the profession the need of fair treatment at the hands of the authorities as in the long fight of the picture industry against destructive censorship.

As the campaign approaches its climax on election day, evidences are multiplying that the drift is going more and more toward Governor Smith. A few days ago a straw vote taken under the auspices of the New York "Evening Telegram," which is a straight forward partisan of the Republican National ticket, indicated pretty clearly the increasing strength of Governor Smith. The vote forecast a heavy majority in the big cities of the Southern State and the up-State poll was very close.

There seems to be no doubt but that the theatre men are solidly behind the Governor's candidacy. The lacking which Miller is receiving up State from the anti-theatre (and anti pretty much everything else) element has fastened their attention upon the actual menace to their well being in his candidacy. Just for a sample of the influence which have rallied to Miller's support, it was significant from the showman's viewpoint that the "Reform Bulletin," a civic league temperance publication, edited by Rev. C. R. Miller, who for years has advocated every fussy reform movement, came out into the open a few days ago in advocacy of Judge Miller. That publication and its publisher supply the key note to the element which is behind the Republican candidate.

A movement which got under way this week and which promises to accomplish much in the closing days of the campaign was the invitation to stars of the stage to volunteer for special work in the Governor's behalf, soliciting votes for the Democratic State ticket at public political meetings all over the State.

It's unusual for a theatrical trade paper to espouse the cause of a political nominee, but this is an unusual case. As we said last week the theatre and its people as a rule are discreetly mum in local politics. Their thoughts and their actions, however, belong only to them and all three must listen to the box office in the ordinary and customary course of business.

The theatrical box office, the foundation and main spring of all theatres, needs a common sense guardian, one who has everyday knowledge of the cosmopolitan composition of theatre audiences as they run, what they want, what the theatre should give them and what they must have for amusement. That we believe is what Governor Smith is and can do.

The theatre cannot be bound by aged conventions, the beliefs of those who seldom, if ever, go to a regular theatre and those who for many years have passed their convictions down through having obtained them from the pages of some highly colored jaundiced literature that hold up the theatre in any light to sell the books. That is the source of the "blue laws" as they concern the theatre and that is what may be looked for from Judge Miller if elected governor of New York.

The theatre throughout the State, from New York to Buffalo, from Rackett's Harbor to Binghamton, all the way and all in between, should and must work for Governor Smith. Quietly and discreetly if you prefer, but work and make the work count.

Variety is reporting this week that Herkimer went for Sunday pictures by a majority of 55 only last week. That was through local option. At least we have local option and through local option, some "Sundays." No theatre wants its Sunday shut off if that may be prevented. All theatres want their "Sundays" if they can have it. The people want Sundays for their recreation or amusement.

The Blue Laws never recognize a liberal Sunday and especially for the theatre. Need more be said? Vote for Smith. Make them all vote for Smith.

Ward and King start a 35 week tour of the Low Circuit, Dec. 6, booked by Sam Fallow.

Phil Baker has signed a contract to appear in a London revue next summer.

Grace Howard has become associated with Jack Herman's agency bureau.

A Sunday vaudeville concert of eight acts and pictures will be installed at the Academy of Music, Brooklyn, booked through the Keith Exchange.

Martin Beck and Mort Senger left New York Monday for an inspection trip that will carry them to the Pacific coast and back.

Don Ryan (Ryan and Lee) and Bert Hammer are collaborating writing vaudeville material. They will open New York offices in the near future but at present are making their headquarters with Harry Pittsgerald.

Carl Warbach, brother of Otto Warbach, the author, is honeymooning in New York. He was married in Chicago last week.

George Sullivan, stage manager of "As You Were," jumped into Hughie Cameron's role when the show took to the road and has been playing it since.

Frank Hammond of the vaudeville team of Hammond and Forest has turned film magnate with the acquisition of the Casino theatre at Calumet, N. Y.

John A. Robbins has added the Lyceum, New Haven, Conn., and Palmyra, Conn., to his bookers. Both houses will play five acts on a split week basis.

The Capitol, Wilkes-Barre, Pa., the latest addition to the M. J. Connelley chain in Pennsylvania opened last week. The Capitol is booked by the Amusement-Jobbing Agency, playing their acts and pictures, split week.

TOMMY'S TATTLES

By THOMAS J. GRAY

Strike in English coal mines is going to reduce the number of people in England working in black face.

The cry about what a bad season this is really gets down to the fact that bad shows and bad actors will always fail, regardless of what year it may be.

Vaudeville is not sending up any distress signals. Why? The explanation would only be a waste of space in this newspaper, which wastes its space anyway, excepting this column.

Regardless of what actors' leagues may think, the result of the coming presidential election will not affect the No. 2 acts.

Business man says the trouble with labor is "too many silk shirts." Depend on the laundries to attend to that.

The fad in theatrical advertisements at present seems to be the printing of letters of endorsement, from people of more or less importance, concerning the merits of their respective attractions. It may not be as bad as this—
Gettem & Bullem.

Gentlemen: I saw your show, "The Little House with the Big Mortgage." It is great. I hope it is a big hit, so you can pay off the mortgage. Jake, the Tailor.

Mr. Hy Hrow.

Dear Sir: Your production of "Gibberish" stands out as something I will never forget. Kindly let me know what it is all about.

Knott Smart.

Fly, Paper & Co.

Dear Pale: I am stuck on your show, "The Paste Girl." It should hang around for a long time.

Joe Glue.

Hub & Nigh.

Gentlemen: I saw your production of "Sponge" last evening. It has some holes in it, but with all that it looks soft for you. You should squeeze a whole lot out of it.

Sapp Heads.

D. R. Civer.

Dear Sir: Last evening I saw your revue, "Hello Hamburger," and I will stake my reputation on it. It's great. Don't chop a thing out of it. Gust, the Butcher.

Fred Fisher's "gags" printed in this paper last week created great excitement. No one suspected Fred was that old. If he can give away as many as that—we can at least spare one:

Straight—Who was that lady I saw you with yesterday?

Comedian—That was no lady, it was a female impersonator.

This is free to dumb acts, a smart act will know better.

Singers who put their names on songs as writers and composers—
Picture directors who have other people do their work—
Actors who steal other people's material—
Are not fooling anybody but themselves.

The only place the telephone service is good is in plays and sketches—long distance calls take a minute and locate answer before they give the number.

Felix Adler and Will Morriamson want to deny the rumor Big Wall Street interests are to make a huge combine out of them and float stock "on the street."

Wonder what became of these—

Stolid-actors?

Maier Jean Hands?

Y. M. C. A. amateurs?

Well, anyway the increased railroad fares cannot be blamed for keeping people out of the theatres.

The theatrical slump has not been felt in Cain's storehouse.

It's also weather to lay off.

"Beyond the Horizon," which closed in Chicago last week, may play around New York's subway circuit, without date yet set for its start.

The Fairbanks, Springfield, O., recently damaged and closed by fire, is announced to reopen in November with its former policy of One Run vaudeville.

The former properties of Lamb's Manhattan, destroyed by fire Sept. 13 at Bette Mont, have been replaced and the turn will reappear in vaudeville as a new act.

Morris and Campbell are not engaged for a production. They will continue in vaudeville, over the season's route secured for them by Rose & Curtis.

Mike Donaldson, the Haverstraw champion, who copped about all the medals there were during the war, in sponsoring Jack Clark, a fellow-townsmen, in a vaudeville act Clark will offer a single, with the special Mike in his corner.

George Daniels of Logansburgh, N. Y., is planning to enter the circus field and has made an offer for the use of the Sun Brothers Circus title. Gus and Pete Sun formerly had the outfit which carried their name and when they retired disposed of the entire equipment. They have presented an offer from Daniels to lease the title. Daniels has been identified with outdoor amusements.

up-State and has staged a number of fairs and horse trotting events.

Stanley Lawton, formerly musical director for R. F. Moss, has been appointed general musical director for the Keith-Moss houses. Mr. Lawton's duties include the assembling of orchestras and the layout of the musical programs and incidental music at the different hours.

The Ansonia, Ansonia, Conn., a new 2,100-seat house now building by J. R. Shields, will open Thanksgiving Day, playing pop vaudeville and pictures five acts on a weekly split. John H. Robbins' Agency will book the Ansonia. Shields also operates a vaudeville house in Derby.

Arthur Levey and Frederick R. Richmond, theatrical attorney, and Mr. Levey's brother-in-law, will sail for England the early part of next month to negotiate the releasing rights to Harry Levey's production, "Uncle Sam of Freedom Ridge."

"The Whispering Well," an English play by P. H. Rhoades, is being prepared to follow in "The Mob" at the Neighborhood Playhouse. The latter piece drew the attention of the critics, though its academic nature hardly makes for its general popularity. "The Whispering Well" was first produced on this side in Chicago at the Fine Arts theatre (now the Playhouse) about eight years ago. In the piece then were Walter Hampden and Whitford Kane. The latter, who is directing the Neighborhood piece, will again appear in the Rhoades play.

Mrs. Rachel Masuroff, residing at 30 Morningglade avenue, wife of Jacob Masuroff, an opera singer and teacher, was arraigned before the Magistrate in Yorkville court last week charged with disorderly conduct, preferred against her by her niece, Ma Brown, 1165 Union avenue. Rose McQuade, probation officer of the Domestic Relations Court, stated Mr. and Mrs. Masuroff were living apart. According to the report, Mrs. Masuroff tried to enter the studio of her husband at 125 East 100th street on a personal matter and found him preparing to move. Further attempt to enter was repulsed by her niece, according to her statement to the probation officer, and Mrs. Masuroff alleged she was smacked in the face. Claiming she sought to defend herself, Mrs. Masuroff then retaliated and was arrested. The defendant was released on a suspended sentence.

One of the finest exhibitions of masculine gentleness with children was displayed by Dr. Julian Siegel, the dentist, on Thursday of last week. Both the Lee children came to the office, unaccompanied by their mother, each to have a decayed tooth drawn. The little ones, brave and stolid as Indians, went through the ordeal, but the older went hysterically and the "tooth carpenter" spent more than an hour patting the kiddie along without once losing patience. The member of Variety's staff who was present tried to do "straight" for the doctor and left without finding out whether he succeeded in getting the child into the chair.

Ryan and Lee opened a four-week tour of the Fox houses at the Audubon last week. They will change their act every other week and play all week stands. Through an error of a copy reader who deleted several lines from a review of the Audubon bill of two weeks ago, it was made to appear that Ryan and Lee were then at the house. The reviewer compared an act on the bill with the Ryan and Lee turn but the reader made it appear as though the Ryan and Lee turn was on the bill.

Claude Grosche, general press representative for the Shuberts, has added J. P. Taylor, formerly of the staff of the "Sunday World," to his staff. Mr. Grosche is now handling the entire press work for the Shubert's houses and attractions and exercising a general supervision over the road attractions, as well as directing several publicity promoters who are engaged for special work on certain Shubert enterprises in New York.

The reports from the southern territory on the Thomas Dixon production of "Robert E. Lee" are to the effect that the territory in which the attraction should have its greatest appeal is not giving the show the return that it should get. The piece opened in Atlanta and scored heavily, but since that date, playing into Kentucky and taking a number of one night stands into Louisville and Lexington the attraction found heavy going.

Frank Tinney is embarking in the motor car business. Last week with two others he incorporated the Frank Tinney Auto Sales Co., the capital stock being set for \$55,000. It is likely, however, that the stock will be increased to double that figure after the new enterprise is started. Interested with the comedian star are Hugh Bell and El Barkus.

Grace Bacon, daughter of Frank Bacon, the author-actor of "Lightnin'," became the wife of Matthew Allen in Poughkeepsie, N. Y., Oct. 13. Mr. Allen is the manager of the Milton Noble company of "Lightnin'," which is at present touring upstate. Mrs. Allen is an actress in the company. In the role of Matt, Grace Bacon is to be called "Pearl."

Cary Morgan and Lew Brown are collaborating on a musical farce in three acts to be called "Pearl."

3 COMSTOCK & GOST SHOWS GROSS \$160,000

"Aphrodite" Tops Trio with \$98,000 at Cleveland Hip.

Last week proved a gala one in the point of gross receipts for the three spectacles that are being presented under the management of Comstock & Gost. "Mecca," "Aphrodite" and "Chu Chin Chow" did a gross business of almost \$160,000. "Aphrodite" was the top money getter with its engagement at the Hippodrome, Cleveland, with daily matinees and a special morning performance on Saturday. This show grossed something over \$98,000 on the week. "Mecca" at the Century was second with a gross of \$53,000, while "Chu Chin Chow" broke all sorts of records in St. Paul, getting over \$28,000 there.

The Comstock & Gost share on the Cleveland engagement of "Aphrodite" was about \$75,000, which gave a profit of around \$20,000 for the attraction. The two other shows netted approximately \$10,000 each last week over expenses, and the gross profit on the three shows getting the producing firm \$40,000 on the week.

The remarkable thing is the profit that "Aphrodite" has shown in the five weeks that the attraction has been on tour. The engagement of four weeks at the Auditorium brought a profit of \$20,000 weekly to the firm. The piece received a gross of \$51,000 on the smallest week's business. The percentage to the attraction on a sliding scale averaged 75 per cent. during the Chicago run. So far "Aphrodite" has a profit of about \$120,000 to its credit in five weeks.

At the last minute in Cleveland an extra Saturday morning performance was announced to take care of the overflow business from the other performances and \$4,500 was realized. This jumped the gross on the week over the \$94,000 which the big theatre sealed for the week with two performances daily.

"Adrienne" Is Title.

"Adrienne" has been selected as the title of the new three-act musical show Seymour Brown and Al Von Tilzer are now writing and which is to be produced by J. B. Brillberg.

RECORD BREAKER WEEK ON ROAD FOR SHOWS PUBLIC REALLY WANTS

Is There a Slump or Not? Question Asked After Herald's Resume of Variety's Stories—Managers Spring to Defense of Show Business—Actual Figures on Business Being Done.

Is there a "slump" or isn't there one in the show business at present?

That question burnt up Broadway for the first part of the current week after the New York "Herald" had played up a story that was practically a resume of business conditions reported in Variety for the last three weeks. The "Herald" story as an actual resume of Variety's regular weekly reports on business conditions on Broadway and on the road, but to a certain extent the person who re-wrote the yarn saw fit to state that there was a frightful slump on.

All managerial New York spring to the defense of the business, and stated otherwise. They did, however, state that shows were closing on the road in large numbers. This was also reported in Variety in the issues of several weeks ago. The reasons for the closing were also set forth at the time, where it was also stated that the public was not supporting every attraction that came along, but that they were "shopping" and the better attractions of reputation were getting the money.

This condition is the same at present as it was at the time when Variety reported the closing. Good shows were getting money and are continuing to get it.

An investigation this week showed that last week on the road in the big cities was almost a record breaker for the shows that the public wants. For instance, in Chicago the live Bringer, a cilled theatre on last Saturday night grossed \$16,000, the smallest gross on the week for any one show playing in those houses was \$13,000. Ribal Barrymore in "Dorothy" without a Monday performance, drew \$22,000 on the week and

George White's "Scandals of 1920" drew around \$20,000.

At the same time the Shubert string of houses had Al Johnson at the Garrick with about \$20,000, while Leo Ditrichstein got almost \$14,000. "The Panning Show of 1919" in Detroit drew \$25,000 on the week, while "Cinderella on Broadway" got \$24,000 in Philadelphia. The com any presenting "Irene" in Boston gave daily matinees last week and grossed \$20,000.

Pittsburgh is reported as having a wonderful year. The Nixon there as had but one week this season that was under \$10,000, and that week found the house with over \$13,000 for the gross. Two weeks ago "Lady Billy," the new Henry W. Savage starring piece for Mital Hajos got \$25,000 on the week there, and followed it in Cleveland with a \$25,000 week at the Euclid Avenue O. H.

Last week "Broadway to Piccadilly" got about \$12,000 in Pittsburgh, while "The Bird of Paradise" playing its "weekend" return date, almost touched \$15,000.

Last week's business in Philadelphia is said to have been the biggest of the season, while in Brook-

lyn "The Storm," playing a return date at the Montauk after having already played two weeks at the house this season, drew \$15,000.

Last week the V. G. Fields Minstrels in Atlanta drew \$20,000, and the William Rock show, "Risks and Satins," playing Norfolk and Richmond, got \$15,000, having gotten a like sum at the week previous in the New England show towns.

The business of the second company of George M. Cohan's "Mary" on its first week out, previous to the Broadway opening of the first show, with its Syracuse and Rochester split, drew \$22,000.

In addition to that there is the tremendous business done by the three spectacles of Comstock and Gost. "Aphrodite"—drawing almost \$100,000 in Cleveland, "Chu Chin Chow" with \$28,000 in St. Paul and "Mecca" with \$53,000 in New York.

Another instance of whether there is a slump or not is to be found in the John L. Golden figures for last week. With five attractions on tour the gross was \$40,000. "Lightnin'" in New York got \$13,000, the road company in a three day and three one-nighters in Northern New York got \$12,000, while "Turn to the Right" in the same territory went over \$9,000. Down in the Kentucky section of the country "Dear Mother" drew \$11,500, while "The First Year," a new attraction which came to Broadway Wednesday night, got \$11,000 in Baltimore last week.

As an indication of what D. W. Griffith thinks of the "slump" he is going ahead with his plans for the 20 road companies of "Way Down East," each one of which will cost him \$1,000 weekly to operate, making a total of \$100,000 weekly overhead for the shows.

(Continued on page 20)

DOROTHY DALTON BACK IN FILMS

Leaves "Aphrodite" in Cleveland to Go with F. P.

Dorothy Dalton left "Aphrodite" in Cleveland, Saturday, returning to Famous Players, and is already started on her first production there. The title of the feature is "The Tracer," and it is being directed by Roy Neill. The production is being filmed at the Long Island studios. Miss Dalton may make a number of productions in the east before returning to the coast.

Pauline Armitage arrived in Cleveland last week to watch Miss Dalton's performances in "Aphrodite," and replaced her in the role this week on tour.

The last week of Miss Dalton's appearance was under protest. She informed Morris Gost she wanted to close with the show, after having played the opening performance in Cleveland, so that the show would get the notice. Mr. Gost over long distance dissuaded her from then leaving.

The show grossed a little over \$20,000 on the Cleveland engagement.

"STORM" PRIZE REPEATER.

Looking Up as Rival of "Bird of Paradise."

"The Storm" is looking up as the one rival to "The Bird of Paradise" for repeat honors. Thus far this season the attraction has revealed remarkable strength on the road, and two weeks ago it smashed the house record at the Bronx Opera House. The record didn't stand very long, however, for last week Marguerite Humbert in "The Sign on the Cross" with an extra matinee performance, again smashed the figures.

In Brooklyn last week "The Storm" repeated at the Montauk after having played two weeks at the house earlier in the season, and drew \$13,000. The show, it looked back into the Montauk again for two weeks following the close of its run at the Manhattan O. H., which will give it the record of five weeks at the one house.

Joan Lewis Leaves "Spotlight Girl."

When "The Spotlight Girl" closed its Boston engagement at the Tremont Saturday, Joan Lewis retired from the cast. She is replaced by Mrs. Hal M. H. Mr. H. is one in the show.

TWO SHOWS CLOSE OWING SALARIES

"Self Defense" Given 90 Days. "Temptations" Divvy.

Several new shows which figured in the happen of closings failed to pay salaries due the players. Of that group two attractions have arranged for settlement. They are "Self Defense," which stopped two weeks ago, and "Temptations of Eve," which closed at Atlantic City Saturday.

"Self Defense" was sent to Chicago and left there owing salaries. At Buffalo the Chicago salaries were paid, but the show closed there and returned to New York, the final week's salaries being due. The piece was put on by the Self Defense Co., Inc., with Edgar MacGregor manager. It is reported the Actors' Equity Association permitted the management 90 days to settle.

Atlantic City, Oct. 20.

"Temptations of Eve" stopped at the Globe Saturday. Friday night's performance was held up by the company demanding to know if salaries would be paid. It was 9:30 when the curtain arose.

The management addressed the company, telling the players that if they played the week out the entire share of the show would be paid share and share alike. After transportation was purchased, each person in the cast and chorus received \$5.20.

"Temptations" was written by a Bridgeport priest, Orrian and Cully, a new producing firm, putting the show on. It is said that Orrian was the real backer and that he is identified with one of the big arms plants in Bridgeport. Persons in the show said, however, they understood Orrian to really be Father Joseph Korachik, a Greek Catholic priest, who wrote the piece. Several choristers did not have money to check out of their hotel and were compelled to leave their trunks. A shoe dealer levied on the shoes early this week. The reported sudden death of Orrian's son confused matters. The company was informed that it would receive salaries a full from the firm.

HUSSEY'S "TATTLE TALES" ENDS IN BOSTON WITH MONEY REFUND

No Performance Tuesday Night After Salary Trouble Back Stage—Patrons Sent to Box Office—Producer Blue—Made Every Effort to Float It.

Boston, Oct. 20.

The Jimmy Hussey show, "Tattle Tales," did not give a performance last night at the Globe and money was refunded at the box office. The company could not be paid for the non-payment of last week's salaries, and while some of the members were agreeable to continuing, others were not.

Trouble was looked for since the ending of last week, when Joe Browning quit the show through one week's salary remaining unpaid. It was expected if the show opened this Monday it would last until Saturday, when Hussey said it would close to be recast.

Hussey is very blue over the failure, and he is reported to be financially distressed. Hussey made every effort to float the show, going so far as to offer to sell his personal property to obtain funds when all other resources were closed to him. Hussey has 75 per cent. of the production he says, and denies that Johnny Dundee backed the show. It has been reported Marty Perkins, husband of Ray Hammett, with the show, had an interest in the piece, but other reports say Miss Hammett loaned Hussey \$1,500. Miss Hammett left at midnight for New York.

Long jumps and finally landing at the Globe here are the causes for the breakdown, according to Hussey. The Globe was formerly a picture and pop vaudeville theatre, rent into the \$2 light class this season only.

An attachment for \$300 was placed upon the Hussey show this

afternoon by Stage Manager Frank Maher to protect the Globe Theatre, it is claimed.

"Tattle Tales" first went out on Shubert bookings. Excellent reports were returned on it from nearly all stands, as an evening's entertainment. Johnny Dundee, the boxer was in the original cast at \$500 weekly, and was said to have owned 20 per cent. of the show. Ray Hammett, featured, was likewise reported to be interested.

The Hussey show, not able to locate suitable Shubert bookings, came into New York for a week's lay-off and to switch to Klaw & Erlanger. The Boston date was the result.

Before "Tattle Tales," his first venture as actor-producer, Hussey, formerly the comedian of several two-acts, became the star of a vaudeville production act that was playing continuously.

BOX OFFICE CHANGES.

Several changes have been made in Shubert theatre box office in the last two weeks. Ida Hagerman, formerly assistant treasurer at the 44th Street, is in charge of the box office at the Comedy. Ray Callahan, treasurer of the latter house, was moved to the Astor.

Willie Korta, formerly treasurer of the Bronx, is now at the 44th Street. He has two assistants, C. Wer man, formerly at a North box office, and Morris Shuman, formerly in a Newark theatre.

"MARY" AND "TIP-TOP" GIVE SPECS CHANCE TO SKYROCKET

Two for Globe Sell for \$16 and \$11 Each Is Common—Hitless September Meant Lean Day for Agencies—How They Avoid 50-Cent Premium Scheme.

The open season for ticket speculators appears to have started along Broadway. With the coming to town of the Fred Stone show at the Globe ("Tip-Top") and the George M. Cohan play, "Mary" at the Knickerbocker, the speculators have commenced to cut loose.

Some of them are doing their business a favor to sell two for the Globe for \$16, while \$11 per ticket in any kind of a location is the prevailing rule. The call for "Mary" after the opening, Monday brought nearly as wide a range of price from the box office sale.

The absence of sensational bids for the past few months, with the summering down of the demand for all sorts of Broadway attractions, kept the speculators in a lull. They were subjected to globe along for the time, but most of them are now grabbing at the prospect of large profits in the two attractions named.

It is said the ticket agency which already prescribes a 50-cent advance only on all shows now advances with tickets to furnish customers with tickets requested from its own ranks, but offers to "send out" and get them if you are willing to pay the premium. That frequently occurs originally, but now appears to be developing into a habit.

Similar tactics in ticket speculation not so long ago directed the attention of the authorities to that trade, with a resultant legal edict, a regulate. The ticket speculating law was thrown out in Gen-

eral Sessions by Judge Henshaw in the case of Louis Cohen. Since the speculators have been nothing excepting that they wouldn't be able to buy seats for hits and would have to buy them for the Century Roof.

"SONNY" SURVIVES.

Woods-Hobart Piece Comes to Republic Nov. 1.

One of the bones of out of town premises offered by the Republic last week is surviving.

"The Terroren" with Lee Carville, which opened at the Woods, Atlantic City, was taken off and it is doubtful if it will continue.

"Sonny," the George V. Hobart piece which bowed in at Washington, is well thought of despite the passing reception by the Capital critics. It may be brought to New York Nov. 1.

STONE-HOFFMAN ACTION.

Aaron Hoffman has been served with a summons in an action by William Stone, another playwright, who is understood to claim part ownership credit of Hoffman's comedy hit, "Welcome Stranger." Henry Hechtman, Stone's attorney, had not drawn the complaint up. Hoffman day and refused to furnish details.

William Stone, an collaboration with Shannon P. Anthony, has written a new three-act comedy drama, "Will of the Wisp," which the Aaron P. Hoffman-Hoffman will sponsor this season.

AVERAGE OF HITS NORMAL, BROADWAY SURVEY INDICATES

Some Producing Veterans Have Been Bumped in First Tries, but Have Recovered—Hip Show Barometer Exceeds 1919

That Broadway has the normal number of hits for this period of the season appears to be true despite the wall from certain sources. Interviews sent out following "wall" stories within the last week all had a personal angle and all denied that they were personally affected by failure. It is true that three or four of the older producers have been bumped in their first tries this season. One who has regularly started with a rush succeeded in putting one out of five new shows. It is noted, however, that in every case the firm had an "ace in the hole" with one or two money backers.

Contracting these failures have been the success of some of the newer producers. The change on the road continues to pile up. Almost without exception the shows were just bad shows. Last season's crowded business appears to have made some managers look for big money and regard moderate success as failure.

On Broadway any dramatic show now not getting \$10,000 or more a week is set down as "starving" and if a musical attraction doesn't beat \$15,000 weekly it is a flop. Flaring high costs, that may be true, though there are exceptions and it pretty much depends on how expensive a show is to operate. House managers have been prone to complain where the takings are not up to the mark set by last season.

High prices in the theatres is the factor claimed to have held down gross of the moderate successes. The public is picking the shows and the bad plays are not getting any more than they deserve. As far as the hits go the takings are bigger than ever before.

Last week's grosses, though aided by a holiday, indicate the fast pace of the winners. On the musical list: Over \$25,000 for "Tip Top" at the Globe; \$22,000 for "Broadway Direct" at the Winter Garden; nearly \$22,000 for "Noces" at the Century; \$21,000 for "Greenwich Village Folies" at the Shubert; \$22,000 for "Tinkle Me" at the Melwyn; over \$20,000 for "Honeydew" at the Casino; over \$17,000 for "Irene" at the Vanderbilt. The dramatic list: Over \$22,000 for "Welcome Stranger" at the Cuban & Harris; \$20,000 for "The Rat" at the Marquee; \$17,000 for "Enter Madame" at the Puhon; over \$15,000 for "Ladies Night" at the Village; \$17,000 for "The Mirage" at the Times Square; \$15,500 for "Lightnin'" at the City; \$15,500 for "The Gold Diggers" at the Lyceum; \$14,000 for "Little Old New York" at the Plymouth; \$14,000 for "The Woman of the Year" at the Prater; \$12,100 for "The Red Man" at the Comedy; \$12,000 in five days for "The Meanest Man in the World" at the Hudson. There is a list of nearly a score of attractions playing to real houses.

The Hippodrome is regarded as a barometer. Last week with "Good Times" the takings went over \$22,000. The hip is running ahead from \$5,000 to \$10,000 weekly over last season. Most of that increase is because of the higher scale, which alone explains the big business with the other successful attractions.

Pictures have taken an important spot in Broadway's last week from the regular picture palaces. When a film "Wax Down East" can pull in \$19,000 as it did last week, charging \$2 and \$1.50 is means something. That film feature is regarded as valuable property for the next 30 years. "Over the Hill" switched about and landed at the Central where the long box office has proved the hold of the film.

This week's contracts on Broadway added to the list of announcements. "Marry" came to the Knickerbocker and landed as strongly it started selling out again, with the demand being to the great risk of the musical producer. It makes the third offering by George M. Cohan in New York. The "Marry" team is in at the Hudson, but the chance of "The Viceroy" have not much improved at the Cuban. "Hushy-Nose of 1920" landed in at the New

BALTIMORE MANAGERS WEIGH BOX OFFICE CUT

Poor Business Brings View \$2.75 Scale Is Too High.

Baltimore, Oct. 20. There is considerable talk here about reducing the scale of prices now in effect. The consensus of opinion on the part of the managers is that the \$2.50 plus war tax scale is a little too stiff.

Another bad feature about plays here is that bookings are made for the attraction to remain only one week. In the case of the Nora Raye new show at Alhambra's last week, because of the small crowds this house is drawing and weakness of her former vehicle when here, it was not until Thursday night that people seemed to realize that the show was worth the money.

This show would have played to capacity again this week, but was forced out by another new show which is drawing just average sized crowds.

KANSAS CITY BOYCOTT OFF

Ordinance Taxing Receipts 5 P. C. Is Repealed.

Kansas City, Oct. 20. The boycott of Kansas City by concert artists who vowed they would not appear in this city as long as the city levied a five per cent. fee on gross receipts, has been declared off, following the repeal of the license ordinance.

The session in the Aldermanic chamber at which the repeal was brought about, was stormy. Arguments of a "heated" variety took place between Aldermen Haffel and Rhoads.

"What I want to know is, why we allow foreigners like Carson, Gann and Federowski to come to this city and hold their singing contests, take away big fees and then return to their own country to spend it," Alderman Haffel said.

"Do you mean concerts, Alderman?" Mr. Rhoads replied.

"Yes, whatever you call them."

"They do not really have to come here. In fact, many noted artists have refused to appear in Kansas City because of your restrictions."

"Then let them stay away; we don't want them."

MANN MISSES FIRST SHOW

Ill, but Continues in "Unwritten Chapter."

There was no performance of "The Unwritten Chapter" at the Astor Monday night, the attraction's star, Louis Mann, being forbidden to appear by his physician. Mr. Mann suffered from a nervous attack brought on by his efforts in the show, but he was able to appear Tuesday evening.

It is said to have been the first time the star had ever missed a performance. The show played on \$1,000 for its first week, climbing rapidly at the latter part of the week. The receipts Saturday night at \$1 and \$1.50 went to \$2,000, estimated to be the actual record. The general box office during the week is \$2,500.

FIXING "BREVITIES."

Some of the numbers in the "Brevities" at the Winter Garden will be given over to John Alfred and Harry Payne. Payne put on "What Is a Name?"

George LaMare made the arrangement last week with the two stages. LaMare is complained to the agent of Harry Payne, now in Louisville, and also the Keith circuit, offering that Harry has been using late Brevities numbers in his Louisville act. The songs are "The Juggler's Song" and "Dear Old New York." Most Payne was with the show before it came to the theatre.

MANAGERS GUESSING EMERSON'S MOTIVES

Puzzled at Vain Effort to Divide Authors and Producers.

Details of the failure of John Emerson and the Actors' Equity Association heads to secure the playwrights into uniting and joining the A. E. A. have been seeping through for the past week. When Emerson addressed the special meeting of the Authors' League on the matter he made some wild statements which were proven erroneous in light of the later meeting between the authors and managers resulting in the practical assurance of a new standard contract which guarantees the playwright's interests.

According to stenographic reports of the first meeting Emerson declared the authors would never secure the standard contract without the aid of the A. E. A., but that if they affiliated with the actors' organization the managers would be forced to give them what they wanted. Emerson is also reported saying authors should get all the picture rights. Also, that the actors and authors were the only two factors that amounted to anything around the theatre.

Inquiry among managers resulted in the latter stating they failed to understand Emerson's stand since becoming head of the A. E. A. One manager said he doubted Emerson's altruism in his efforts against the manager and added there were others who felt the same way. They seemed to be guessing what Emerson personally is after.

At the Authors' League session one of the members observed that he understood Samuel Gompers, president of the American Federation of Labor, was not friendly to the authors. That was denied by Emerson, and Gompers' name was brought up several times by the speaker.

SUE SALMAGGIO.

Chorus Wants Pay After Curious Audience Dismissal.

As a result of his failing to satisfy \$500 salary claims by ten opera chorus people, Alfredo Salmaggio has been made defendant in a Municipal Court action in New York for that amount by the International Grand Opera Chorus Alliance. Max Kessler is acting for the plaintiff.

The ten people concerned were promised their pay just prior to the opening of Salmaggio's production of "Il Trovatore" at the Philadelphia Metropolitan Opera House on Thursday, Oct. 14. The show played through three acts that evening, and when it was seen Salmaggio had not refunded the claims, the situation was explained to the principals, who stopped proceedings. One of the stars announced the facts of the matter in front of the curtain, and the audience was dismissed. Curiously enough, not one entered any request at the box office for a money refund.

The Alliance is suing for the ten chorus people.

PAY MARBE'S SUIT.

Pay Marbe has started an action against Wilner & Rosenberg to recover salary which she alleges is due her on a contract for the run of "The Magic Melody."

In the play Miss Marbe had a song entitled "Take It From Me." When the management took it from her she walked out of the show, according to the answer Nathan Barker has filed for the managers, in the suit. They state Miss Marbe resigned instead of being dismissed. The courts will be asked to judge that.

Amount involved is \$2,000.

ROSIE QUINN MARRIED

Rosie Quinn left the Century Road show Saturday, to travel to Omaha, where she joined her husband, Louis H. Blumert, son of a local capitalist. The marriage was kept very quiet. It occurred July 15 last, at the Episcopal Church on West 4th street. It is understood that upon Mrs. Blumert's arrival in Omaha a scandalous ceremony was held in a hotel room in the Catholic Church. Mrs. Quinn has been a famous musical comedienne since 1910, and a successful actress. She was a great favorite to her as a prizefighter's wife. She is 37 years of age. Her husband is 27. Mrs. Quinn is a Republican.

EQUITY CLAIMS EMBARRASS PLEADERS FOR R. R. RELIEF

Union's Declaration That Show Business Rolls in Wealth Robs Appeal to Roads of Force—Carriers to Decide Question Oct. 29.

MUSICIANS FORCING REHEARSALS FOR PAY

Manager Explains Ragged Music Under New Wage Scale.

A visiting manager who witnessed the performance of one of the Broadway musical shows commented on what he thought was ragged work by the orchestra. The show's producer stated there were 21 men in the pit, all supposed to be good men. When the visitor inquired why the men kept bad tempo and pointed out other irregularities, the producer gave an explanation. He alleged the men purposely put the leader at a disadvantage so that rehearsals would be forced.

Under the new musical scale all rehearsals are to be paid for. Formerly the orchestra of a musical attraction rehearsed the score every two weeks, but that has been discontinued. The producer claimed that the men could earn \$1 each for every rehearsal called and charged the men with trying to "put it over on him." The same producer asserted that orchestra expense prior to and during the try-out of a revue costed an outlay of \$1,000, which sum he thought would have covered the total production cost of a drama ten years ago.

"FOLLIES" GROSS \$527,000.

Averaged \$31,000 Weekly at the Amsterdam.

"The Follies" left for Boston after Saturday night's performance at the Amsterdam, where the show had registered \$527,000 in all for its New York stay. It averaged \$31,000 weekly, a higher figure than in previous seasons in New York for the same attraction, but Joe Siegfeld is reported to have stated his profits were \$70,000 less than for the corresponding period last year. This was ascribed to high cost.

Siegfeld gave out some figures on the "Follies" without mentioning the gross or scale of prices played to. He said the transportation to Boston ran to over \$2,000, as around \$500 or \$600 in the past, and that chorus girls' stockings, once \$3 or \$4, were now \$14 to \$18 a pair.

LACKAYE STILL AT HOME

Encounter with McGraw Keeps Him on Crutches.

Confined to his home at 31 West 40th street and still limping about with the aid of crutches, it may be a couple of weeks yet before Wilton Lackaye can move along the street. It is about five weeks since Lackaye broke his ankle when stepping backward after John J. McGraw had struck him in the face in McGraw's home. Lackaye says McGraw, while ostensibly shaking hands with him when saying goodbye, hit him with his other hand, holding Lackaye's right. Upon recovering, Lackaye hit McGraw a couple of times before other men in the McGraw apartment interfered.

BUYS "BLUE DEVIL."

Robert Montgomery of Cleveland has bought the entire production of "The Little Blue Devil" from Joe Weiss. The sale included the property, costumes and electrical effects. Originally the cost of the production was in the neighborhood of \$10,000. The show was refurbished in 1937 and was run on tour this season and closed at the Shubert Club in Cleveland, after having been out five weeks.

Operetta in Rehearsal.

The new Pathé Play opus, which is to be produced by Samuel Aronson and in which Harry Haring is featured, was played in rehearsal this week under the direction of George Hager.

The Producing Managers Association is handicapped in its campaign to secure reduced railroad fares by the present controversy between Abraham L. Bluminger and Lee Shubert. This was the opinion cited by a number of members of the managers' organization.

They contend that inasmuch as the ultimate desire of every producer with any road material is to seek a reduction in railroad transportation, it is not quite clear why anyone should express satisfaction over the situation in the face of present conditions.

The difficulties in the past week have been giving more space than usual to the present theatrical slump. Bluminger declares the theatre is in a slump, while Lee Shubert denies "without reservation" the existence of a slump, according to an interview contained in the New York Times.

The same producers who spoke frankly on the situation are wondering how the railroads will now feel about asking approval of a reduction in rates amounting to one cent a mile, if the show business at this time, owing to the controversy, is made to appear as prosperous as Lee Shubert and others would have it.

In the face of present conditions the Equity added to the embarrassment of rate pleaders in a statement that was given out to the dailies.

They declared they "were afflicted with conditions," and the managers' contention that they were forced to check and close attractions because of the "reimbursement of the Equity" was only the talk of disgruntled managers.

The statement as made by John Emerson, president of the Equity, denied the existence of a slump and asserted that "business in the theatre this season is at least 50 to 60 per cent better than any Presidential election year for the last quarter of a century."

"At the beginning of the season the touring managers who control the one-night stand companies," Emerson's statement says, "demanded that the Equity Association abrogate the clause in its contract which provides that eight performances should constitute a week's work, and allow these managers nine or ten performances without extra pay, on the plea that railroad fares and other expenses had materially increased."

The statement concludes that it was the "malcontents among the managers who began to agitate for an abrogation of the clause forbidding layoffs without pay."

Prior to the agitation for railroad reduction this has had some consideration before the Association of Railway Executives with whom some of the Producing managers have had various conferences. They have also filed detailed statements in their applications, which have been referred to the Southern Railway Passenger Association for report. As a result of a published statement the managers who hope for a favorable decision feel that their cause is being injured.

The question will be brought up for official discussion at a general meeting of the Association of Railway Executives Oct. 29.

ERMINIE REHEARSING.

The George C. Trow revival of "Erminie" was started in Baltimore in the production in which Eugene Wilson and Joe Wolf happened to be mentioned.

James Williams, Warren Proctor and Billy Smith have been signed. The opening is scheduled for the Broadway, Baltimore, Nov. 6.

GUS EDWARDS ABANDONS SHOW AFTER SIX WEEKS REHEARSING

"Gus Edwards' Revue" Called Off Monday—No Money in Sight—\$25,000 Sunk Up to Abandonment—Nobody Paid.

The Gus Edwards' Revue, a show in rehearsal for six weeks, was abandoned by Edwards, its producer, Monday, following a vain attempt to interest someone who would be willing to contribute further.

Up to that time, about \$25,000 had been invested by different people, according to account. The principal backer had been William H. Rowland of Philadelphia, a layman. He had invested around \$11,000. It is said Edwards had looked to Rowland for more money, but Rowland, dissatisfied with the situation Edwards found himself in, refused to make further advances.

Sunday afternoon, Paul Salvain watched a rehearsal for the second time with a view of taking the production over. If agreeable to him, Salvain asked for a statement of the show, but did not take over the proposition. Rowland, it is said, told Salvain if the latter would go through with it, he (Rowland) would take a half interest with him.

The choristers who had rehearsed for six weeks expected payment for the sixth week, but only three or four of the girls received any money. There were about 30 children who had rehearsed, little tots with their mothers attending them. Besides, there were 17 show girls and around 50 "ponies."

The principals were George McKay, who was to have starred, Jay Gould, Al and Fanny Steadman, Irving Fisher, Cornelia Penzell, reported to have been engaged by Edwards at \$1,500 weekly with, but one song assigned to her, Otto Ardine (Mrs. McKee), Virginia O'Donnell, Florence Rivers and a Mexican band. But two of the principals are said to have secured any advance money. McKay was one of those, having had \$500.

Two weeks ago Lew Fields was called in to finish up the staging of the piece at \$1,150 a week for his services, but received only the promise. Tommy Gray, who wrote the show, asked for an advance of \$500. He received nothing although promised \$1,500 some weeks ago. Gray took his money out of the piece a week before it closed. Fittery Fitzgerald, who was to have been the general manager resigned the Thursday before rehearsals stopped.

But four properties for the production had been made, according to the story. "A ladder people have been worried for a day."

I looked for an abandoned, old article to find to have threatened not again to come of the people who and produced him backing. Wednesday it was reported Edwards had closed playing four of the several numbers into complete an appropriate.

In the abandoned piece by Salvain the most of the money marked down as a recorded were for production. The rehearsals were held first at Rowland, then at the other.

The first time Edwards was to have opened last night at New Haven, with a vaudeville company many of the children with their mothers appeared at the rehearsal offices, according to accounts.

One Edwards had issued a statement in which he said that the firm, "Edwards and Co." had been formed by the fact that William H. Rowland had been interested in the financial thing. Edwards of Philadelphia failed to make good on his guarantee for providing the money for the production.

According to Edwards, his original arrangement with Rowland was for the financing of a vaudeville production which was to make an annual revue production for the next five years, conduct a music publishing house, a casting agency and a film and vaudeville producing organization. Edwards was to give his services exclusively to the corporation for five years. Edwards says that he later learned that Rowland had a stock selling plan in mind and refused to be a party to the deal. At that time Rowland had advanced \$10,000 cash.

"NIGHT BOAT" OUT FOR "HALF MOON"

Dillingham Shifts Hit to Save Wear and Tear on New Show.

A hit, one of Broadway's big gross attractions, will be sent to the road at the end of next week to make room for a new musical piece, Charles Dillingham having ordered "The Night Boat" out of the Liberty and routed "The Half Moon" in for a premiere Nov. 1. The latter will be the third Dillingham production to arrive this season, quickly following Fred Stone in "Tip Top" at the Globe and "Hitchy-Koo" at the New Amsterdam. It will give the Dillingham banner more musical shows running concurrently on Broadway than any other office, and to be added to his trio is "Good Times" at the Hippodrome, which more than doubles the "business" of any other attraction in New York.

"The Night Boat," now in its 35th week, was figured to remain until the holidays. It has consistently beat \$18,000 weekly and went far over that mark last week. It is being sent out so that "The Half Moon" production can be brought into New York without being marred by transportation on route. "The Night Boat" will take up "The Half Moon's" time for two weeks and then go into Boston for a run.

"GOING SOME" DEFERRED

Musical Version of Piece Put Over to Late Winter.

Sam H. Harris has postponed a new musical show which he had started to cast and will probably not reach the boards until after the first of the year. The piece is a musical version of "Going Some," the adaptation having been made by Otto Harbach and Leslie Harris. The postponement is follows on the heels of George M. Cohan's decision to hold off his revue for the present.

"Going Some" was originally produced by the Shuberts and played the Lyric. Recently as a feature film it was shown at Broadway. As a musical comedy, it will have a new life.

FATE OF "LEE" IN BALANCE

Reception at New Orleans to Decide Its Future.

New Orleans, Oct. 20. The future of "Robert H. Lee," the Thomas Price play, will probably be decided here on Wednesday. It is to be at the Lyric. If New Orleans takes it, the piece will continue elsewhere if it will close according to report.

The musical play has not met the approval of the southern press. With an exception or two, it has done poor business there and just leaving this season.

ABANDONED "DODO"; SUE.

A Supreme court action against Edward Rogers, the stage director who filed in the Broadway Production Trust last week, The plaintiff seeks for \$100 damages on breach of contract grounds. The abandoned piece, according to the complaint, engaged Rogers to put on the "Dodo" production for them March 1, last.

He was to receive \$500 for services until the premiere of the piece as well as a 1 per cent. interest in the gross receipts. The complaint charges he continued to work for them for a period of four weeks after which he abandoned it.

Alfred Berkman of House, Goodman & Verhagen, is acting for the plaintiff corporation, in which Avery Hopwood, the playwright, is financially interested. No defense has been filed.

STOCK ACTOR CROSS SEIZED ON COAST

Held as White Slaver—Girl Charged with Stealing Bail.

Duluth, Oct. 20. Myrtle Miles or Miller, aged 22, Duluth, who has been infatuated with Albert Cross, former stock actor of Duluth, is now under arrest at Los Angeles for grand larceny. Cross, alias Albert Chopin, was arrested last Friday at that city for white slavery.

He is alleged to have lured Miss Miles to Los Angeles, promising to make her a motion picture star. Cross was arrested upon complaint of his wife, who says Miss Miles has been keeping company with her husband several years, having become infatuated with him when he played with Baldwin Players in 1917.

Miss Miles is said to have confessed stealing jewelry and furs to sell to raise \$1,000 bail for Cross. Cross has played motion pictures and his wife, Florence Hart, is an actress. Miss Miles will be the principal witness against Cross when his case comes up Nov. 2.

Los Angeles, Oct. 20. Myrtle Miles, the girl involved here with Albert Cross, actor, husband of Florence Hart, has let it be inferred that she was the daughter of a Cambridge, Mass. millionaire and that her allowance of \$500 a month had been stopped. She is not Eva Edmond, as supposed, who was reported missing.

The actor will be arraigned Nov. 2 before U. S. Commissioner Stephen G. Long.

ANDERSON TO STAGE REVUE IN LONDON

Enterprise Backed by Marc Klaw and C. B. Cochran.

Backed by Marc Klaw and Charles B. Cochran of London John Murray Anderson, who staged the "Greenwich Village Follies," will sail for London shortly to produce there a revue to be styled "John Murray Anderson's Follies." The show will open with an American cast and chorus at Cochran's New Oxford in the West End the first of the year.

The Daily Mirror, Walter Catlett, the Larbers and Ada Forman are possibilities for the show.

Anderson will take with him his own electrician, scenic painter and equipment.

"MARY" TURNS 'EM AWAY

Read Show Does \$12,597 in Five Performances in Syracuse.

Syracuse, N. Y., Oct. 20. Setting a new box office record in Syracuse for a "first night" on Monday, George M. Cohan's "Mary" established still another high water mark at the Empire last week by playing to a gross business of \$12,597.50 for five performances. Despite the only announcement the special matinee received in Tuesday's papers, the R. R. O. sign was out for the performance. Wednesday's regular matinee was to call "Mary" Wednesday night, approximately. The were turned away at the box office.

YEGUS MISSED \$2,000.

Honolulu, N. Y., Oct. 20. Yegumen lost in the box office sale of the Shubert's opera house early this week, taking \$150 in loss which he weighed one of them down that he was captured after a good battle with police.

The bandits missed \$2,000 which the treasurer had hidden in another part of the office. About 30 shots were fired in a running battle from the stage door through the town.

"DAUNTLESS THREE" OPENS.

Atlantic City, Oct. 20. The Dauntless Three, with Robert Warlock, opened last night at the Globe. The piece is a mystery drama by Horace Annesley Vachell and Walter Hackett.

Dauntless Winwood is featured others in the cast are Nancy Lee, Betty Murray, William Devereaux, Paul Duret, Charles Coleman, R. K. Walker, Cecil Chelvey, Touraine Tyler, Gilbert Christie, Jean de Courcier and Hutton Deworth.

INSIDE STUFF

ON LEGIT

A "squeezing play" was attempted last week by the management of a theatre housing a new musical show. The latter had its premiere Tuesday night and for the first five nights grossed something over \$9,000. For the second week it hit a little under \$12,000, its stop limit, and the house advised the producers of the show it would have to vacate last Saturday, since it had gone under the stop limit for two successive weeks, which was necessary for notice to take effect. The attraction, however, claimed its weeks started and ended on Tuesday and that counting the Monday of last week the gross was over \$12,000 and not under. The house is affiliated with the Shuberts and the matter finally reached Lee Shubert, who decided in favor of the attraction.

One of Broadway's smaller theatres is controlled by a manager who has many good ideas. The house is berthing a musical show and doing good business considering the capacity. Last week he invited a newspaper man to see the troupe, and when the scribe answered that he had heard the show was selling out on the lower floor and he didn't want to take any money out of the box office, the manager said that was all the more reason why the invitation should be accepted. "I can give courtesies away any old time when we are not selling out and it doesn't mean anything," he explained. "But if I give you two seats that will mean two more people turned away from the box office. That is good advertising, and it is a good bet that those turnaways will not only come back but that they will send others by reporting the house was sold out." There are a few other managers who think along the same lines, though for the average to "take money out of the box office" with a pass is not to be thought of.

Courtesy and business sense sometimes come to the fore, even among producers on the opposite side of the fence. It was but a week or so ago when two openings were lined for the same evening, one in a Shubert and the other in a K. & E. house, that the producers got into communication over the phone, offering to defer to one another in order that both should have a clear field for the premiere. It was so arranged.

A little sideline started back stage of one of the larger Broadway theatres before the show left town. It was in the dressing room of a principal where the other members of the cast were welcomed if they wanted a drink, at so much per. The dressing room did quite a trade while the show lasted.

An author with a large royalty income is reported back of a producing firm on Broadway. The same report says the author will have a swollen bank book if the producers keep on as they have started.

Ziegfeld may know how to pick pretty girls, but he also knows that looks as a rule cover a voiceless throat. That may be the answer to the musical singers concealed in his colored orchestra on the Amsterdam roof. Before the "Follies" made use of the orchestra, usually, a male quartet was continuously employed up there. When a number held a melody, the male voices brought it out, after the show girls had limped through it. Following the first verse and chorus of an ensemble number on the roof, you can always hear the song if you listen to the male singing it. Before then it is a secret.

The dancing team of Irene and Cavanaugh is no more. There is in some commercial business, and Miss Cavanaugh is now in "Kissing Time" at the Lyric. Irene did not wish Miss Cavanaugh (who is Mrs. Hove) to continue professionally after he started in business, but the lure of the theatre was too much for her. Last Saturday night there was a painful scene at the Lyric when the dancer was informed by Irene that she would have to choose either one way or the other, the theatre or the home. Last reports this week were to the effect that she would remain with the show.

Rehearsals were being suggested this week for the author and star of "The Unwritten Chapter" at the Astor. One Sunday paper carried an interview with Sam Shipman in which the author said "The Chapter" was Jewish propaganda, another interview in another paper with Louis Mann said it was not Jewish propaganda.

Eddie Flodin, who is interested with his brother Max in "Pitter Patter" at the Longacre is doing some special publicity work for the attraction. He nailed the biggest flash at 45d and Broadway this week in the eight windows in the store vacated the day before by Acker, Merrill & Condit. Each window is carrying a three-sheet of the show, no other attraction being in the showing. Eddie also worked up a stunt in connection with the "National Umbrella Week" which led to some good advertising in the department stores. The larger agencies are giving the Longacre attraction a particularly good break through plunging, purely out of friendship for Eddie.

Vincent Lawrence, who is the author of "The Ghost Between," the new show which Taylor Holmes will appear in, is rated among America's 50 best writers. The new Holmes play is said to have one of the most unusual situations yet attempted in the drama. The piece is due to open out of town about the middle of November. Stanley Sharpe is named as the producer. Lawrence is also writing a musical play with Hugo Rosenfeld.

Moore's Ghost and Will Page, his press agent, continue to battle in a friendly way over the credit for the stories which have been secured for "Meeen." This week Gert offered to put Page on space, Page asking \$100 per column. After measuring up last Sunday's notices, which ran to three and a half columns, Page was put back on salary. According to Gert, Page's mind is like a sheet of paper, absorbing everything he (Gert) thinks up. Page answers that everything he suggests, Gert takes credit with having thought of it first.

BARTSCH SELLS PLAYS.

Harry Bartsch, play broker, returned to New York last week after an absence abroad of five months.

While abroad he arranged for the American presentation of a play by Franz Muller, which has been accepted by Lee Dittschstein. He also acquired the rights to "The Fox" by Franz Hertzog, a Hungarian dramatist, the English adaptation being made by Cosmo Hamilton. "Stars That Shine Again," an opera by the authors of "Maytime," is to be produced by the Shuberts, "Back to Girlhood," "Wedding Tunes" a new Alca. Angel comedy now in rehearsal in Vienna and "Felix," "The Count," a light Viennese comedy by Hans Muller, "The Flame" by the same author, "Love's Awakening," an opera by Edward Kuenneke, now running at the Nollendorf theatre, Berlin, and a new play by Melchior Lengyel, which has been accepted by David Erlanger.

TO STAGE STORM AT SEA.

Though cable advices last week told of the expected arrival of Langdon McCormack in London to supervise the production of his "Storm" due to open there next month it was stated this week that the playwright will not go abroad. The English presentation, which is being made by George Broadhurst in association with the London manager, will be made under Mr. Broadhurst's direction. The New York producer has been abroad for some weeks.

McCormack has been ill and will take a vacation immediately after finishing the script on "The Night Watch," a new drama which may be produced by Marc Klaw. "The Night Watch" has what is said to be a sensational sea effect. It is not the effect used in the vaudeville act "On the High Seas," but a storm effect showing the waves breaking over the bow of a ship at night.

SHOWS IN N. Y. AND COMMENT

"Anna Ascends," Playhouse (13th week). Hardly figures as a success. Business continues fair through personal draw of the star.

"Bab," Park (1st week). A George Tyler production, with Helen Hynes featured. Opened in Boston during the summer. It bowed in here Monday. Critics gave it much favorable comment.

"Bad Man," Comedy (10th week). Added by the holiday season Columbia Day this success hit a new figure for the run, getting \$12,160 last week.

"Because of Helen," Punch & Judy (11th week). Picked up a little last week and went over the \$1,000 mark; fairly good for this small house.

"Blue Bonnet," Princess (10th week). Has a short time left, house due for a new attraction soon.

"Broadway Bravities," Winter Garden (11th week). Business has been building up to big figures and last week it again led the musical shows with around \$20,000.

"Call the Doctor," Empire (10th week). Management appears satisfied with party, the box office showing \$10,700 last week. Most of the draw is on the lower floor.

"Enter Madame," Fulton (10th week). Played an extra matinee Tuesday last week (Columbus Day), which gave the house another new record. Takings were \$17,450.

"For Your," Little (1st week). First offering of John Golden this season. Featuring Frank Craven, opened Wednesday.

"Gold Diggers," Lyceum (15th week). The box office statement for last week showed a gross of over \$15,000, which tells its own story. In capacity and looks like much for another full season.

"Good Times," Hippodrome (11th week). Last week's holiday sent the gross soaring again, and \$2,000 was drawn, it ranging from \$1,000 to \$10,000 ahead of last season, mostly through higher sale.

"Greenwich Village Follies," Shubert (10th week). Without an extra performance last week this attraction went to \$24,000. It is figured with the musical "ambition" and ought to play to big takings until spring.

"Guest of Honor," Broadhurst (5th week). This attraction has been bettering its step limit since the premiere, though it has not drawn big business. Went over \$9,000 last week, holiday adding.

"Happy-Go-Lucky," Booth (10th week). Registered only fairly. Leaves for Chicago after next week. William Faversham succeeds in "Prince and the Pauper."

"Hitchy-Koo," New Amsterdam (1st week). Second Dillingham production to arrive. Manager credited having whipped the show into great shape. Opened Tuesday night. Very good notices.

"Managers," Casino (11th week). Management decided not to disturb the scale, which remains at \$1. Attraction traveling close to \$20,000 mark, beating that figure by several hundred last week without the aid of a holiday matinee or holiday sale.

"Irene," Vanderbilt (10th week). Finally beat \$17,000 last week as expected, with aid of extra matinee. Attraction looks good for a second season. Remarkable demand in spite of three shows on the road.

"Joe Jam Jams," Cort (1st week). Picked up for its second week and went well over the \$14,000 mark. Strong comedy features should keep it in the running.

"Kissing Time," Lyric (1st week). Conventional form of musical show not calculated to figure with musical competition. Demand to date has been light. Got \$11,992 last week, just missing making its step limit.

"Lady of the Lamp," Republic (10th week). Just over its step limit of \$1,000 last week. Management confident.

"Ladies Night," Miltner (11th week). Is the only farce success in town. Jumped considerably last week, going to \$15,725, said to be house record.

"Little Miss Charity," Belmont (10th week). Still playing a big attraction, considering size of house. It may be continued to larger quarters.

"Little Old New York," Plymouth (11th week). Played an extra performance last week and drew over \$14,000. Takings for each performance grow better and predictions that this attraction would land appear correct.

"Lightnin'," Gaiety (110th week). The capacity promoter for Broadway. An extra performance last week again shot upward, the gross being \$15,610. Could play nine performances at that point indefinitely.

"Marry," Knickerbocker (1st week). George M. Cohan's musical attraction which has been doing business business on the road since Monday night. Long run predicted by those who have seen it.

"Meant Man in the World," (1st week). (1st week). Under the name of "Meant Man in the World," George Cohan's new play, which has been doing business business on the road since Monday night. Long run predicted by those who have seen it.

"Mocca," Century (1st week). This wonderful spectacle maintained the great pace of the opening week, playing to \$22,000 Saturday was the big day, with \$9,500 drawn for the two performances.

"Night Boat," Liberty (10th week). This attraction got \$12,500 last week and could stay until holiday. With, however, be sent out in two weeks to make room for "The Half Moon."

"One," Belmont (10th week). Is getting a smart draw, with the lower floor getting the play. Grossed to nearly \$11,000 last week.

"Opportunity," 48th Street (13th week). This attraction planned to continue until the holidays. Is getting a fair profit. Gross last week \$10,000, holiday adding.

"Outragious Mrs. Palmer," 39th Street (1st week). Won its first notices and stands chance of registering well.

"Pitter Patter," Longacre (10th week). Picked up steadily last week, getting around \$12,500. Show liked, but musical competition has hurt thus far. Advertising firm in Times square drawing attention.

"Spanish Love," Maxine (10th week). Strong call from woman patrons looking up well. Show came close to \$12,000 last week.

"The Bat," Marquee (10th week). An extra matinee and the gross lifting again, the gross going to \$15,500. Call in the "new" square "Enter Madame."

"The Mirage," Times Square (10th week). This attraction continues at great pace. Last its second week's business, getting \$17,700. Holiday seating helped.

"The Tavern," Cuban (10th week). Is getting four figures at night performances and still has chance of catching on. Jumped last week, getting around \$9,200.

"Skin Game," Hippo (1st week). English success. Had its premiere Wednesday.

"Tip Top," Globe (1st week). Demand for this attraction greater than any musical show on Broadway. It played to \$24,000 last week at \$2.50 top. That is over capacity, the holiday scale for the three performances (Monday, Tuesday and Saturday) turned the trick.

"Three Live Ghosts," Hayes (10th week). This show was so well thought of that it was brought uptown Monday. "Lulu" due for the Hayes has been held out for another house.

"Tickle Me," Selwyn (10th week). Continued to fine takings, the nights being a sell-out. Played to \$22,200 last week. Ranka with the musical leaders.

"Unwritten Chapter," Astor (1st week). With exceptional Saturday the gross went to \$10,000 for the first week, it is claimed. Success in doubt.

"Women of Bronze," Frazer (7th week). Good demand for this drama, classed as one of the best current. An extra matinee last week sent gross to \$14,000.

"Welcome Stranger," Cuban & Harris (10th week). Broadway's comedy smash; getting \$20,000 weekly. Should easily stand up to big business for an entire season. Went over \$22,000 last week with extra performance.

CRITICISMS.

MARY. Musical comedy, book and lyrics by Otto Harbach and Frank Mandel and music by Louis Hirsch. Produced by George M. Cohan at the Knickerbocker Oct. 18, after prosperous runs in Philadelphia and Boston.

"The many-sided Mr. Cohan has taken an unusually thoughtful, generally pleasing and thoroughly conventional musical comedy and made it into an entertainment somewhat above its grade by staging it on the whirlwind order. 'Mary' is the fastest musical comedy in town."—Times.

"The piece is all a throw with life and movement from its first moment, and the brightly garmented and lively dancing chorus is chiefly responsible for that truth."—World.

SAB. Four act comedy by Edward Childs Carpenter based on the "Sub-Deletable" stories of Mary Roberts R. Chart. Produced at the Park theatre Oct. 15 by George C. Tyler.

"It is, indeed, laughable and immensely clever, and there is no doubt that its first New York audience appreciated it for what it is worth."—World.

"It is an enchanting and unusually expert performance this young actress (Helen Hayes) gives as the sub-deb."—Times.

Smallpox at Morrisburg, Canada. Official report, N. Y. Oct. 20.

Threats and other police measures at Morrisburg, Canada, have been closed by orders of the provincial health officers as the result of an outbreak of smallpox.

JOLSON TOPS ALL SHOWS IN CHICAGO

Ethel Barrymore Still High Non-Musical.

Chicago, Oct. 20.

At Jolson topped money here last week, bettering \$25,000 on the week. Any skepticism regarding his form or the surety of his personal appearance, has passed away, and the old solid capacity has come back. This and Ethel Barrymore in "The Circus" were the only really sound attractions in town, though business generally is surprisingly good in view of the high prices now in fashion and the talk in the air of business slumps.

Box office estimates:—

"The Storm" (Olympic, 11th week). Close to \$9,000, liberally cut-rated.

"Declasse" (Powers, 2nd week). The drama record hit of years, \$1400 last week over \$24,000 without holiday. No non-musical show in Chicago history ever touched these figures except spectacles like "Aphrodite."

"Sinbad" (Garrett, 2nd week). Here for limited return, drawing 100 per cent at every show. At Jolson doing from 25 to 30 minutes in his specialty and leading every audience in the hallow of his hand, got around \$29,000.

"Scandals" (Columbian, 2nd week). George White's show made good here and is getting heavy play at \$1.50 scale, but not capacity, probably \$25,000.

"Money Girl" (Cuban's Grand, 6th week). Great week-end trade and matinees bring this one up to \$16,000.

"Wedding Bells" (Cort, 11th week). Only the ten-week buy which cost one local broker around \$20,000, kept this here so long it leaves and clothes. Jane Ford in "Smilin' Through" opened Monday to a lively audience.

"Buddie" (Woods, 11th week). \$17,000.

"Wynn's Carnival" (Illinois, 10th week). Hit all the way, considerably in excess of \$20,000.

"Abraham Lincoln" (Harkness, 1st week). Knockout, breaking all records for this house, \$17,000 without holiday performance.

"Adam and Eve" (La Salle, 6th week). Gently sliding along around \$10,000, good until Thanksgiving.

"Passion Flower" (Central, 6th week). This surprise hit in theatre brought back from years as a rental hall, drawing better than \$9,000 with limited capacity, upstairs, on a side street.

"Beyond the Horizon" (Princess, 2nd and final week). Hired and never was resurrected, panned as growl some and forbidding, failing to catch the high-brow patronage looked for. Left to pitiful figure.

"The Dreamer" with Alex Carr opened Monday.

"Purple Mask" (Hudson, 4th week). Leo Dittichstein beloved here and this romance enthusiastically taken, around \$10,000, but leaves to make room for "The Little Whoppy."

"Scrambled Wives" (Playhouse, 1st week). This offie, clean comedy, in Chicago's ditto now theatre, caught on with hearty notices and beautiful press stuff. Juliet Jay getting the cream of the house; did \$7,200 with the opening night largely a give-away, and is looked to for an average of \$9,000 hereafter.

TULLY'S PARIS VENTURES.

To Put on "Bird of Paradise" and a New Play on Khayyam.

Paris, Oct. 18.

Richard Walton Tully is coming here to arrange for the production of "The Bird of Paradise" by Firmin Gémier at the Theatre Antoine. The play has been done into French by Jacqueline Bertillon (niece of the finger print expert) and Countess de Bryna.

Tully is also going to Berlin to arrange for the "Bird of Paradise" in German. He will then produce, probably first in Paris, his new play written around the Persian poet Omar Khayyam, and also a French version of "Keep Her Smiling."

WALTER DUGGAN MARRIES.

Chicago, Oct. 20.

Walter Duggan will be married here Oct. 27. The Chicago Press Club is to tender him a farewell bachelor dinner.

Duggan is agenting two Selwyn shows playing here. "Hedda," "Smilin' Through" and also "Scrambled Wives," an Adolph Kramler production.

The bride is a non-professional and resides in South St. Maria.

COSTS \$1,000 TO MOVE.

Max Marcia, as producer of "Three Live Ghosts," paid the management of the Greenwich Village Theatre \$1,000 for moving up to the Hayes without giving sufficient notice.

NEWS OF THE DAILIES

In the theatre in the midst of a reaction after several seasons of sensational property. The New York Daily newspapers struggled with the question several days this week. "The Herald" began it by a page one display and two columns of matter all going to show on the authority of several managers that the closing of 25 shows on the road and the offering of tickets to the cut rate agents by first-class theatres tended to demonstrate that the public was tired of the \$1.50 scale.

The other editors took up the question and quoted A. L. Erlanger and others to the effect that while the road was "spotty," the leading attractions were making new records. Mr. Erlanger attributed much of the difficulties the road houses are having to the misdirected producing activities of "outsiders" attracted to the theatrical business by false ideas of easy profits to be made. This condition was made worse, he added, by the high producing costs and advance in theatre rentals. He said it would be a case of survival of the fittest.

Leo Shubert took exception to the story of a slump, asserting in an unqualified way that "The theatrical business in the United States is far greater than it has been for the past 20 years. There have been fewer failures this year than any I can recall."

George C. Tyler and William A. Brady found the season abnormal, railroad rates and the industrial shutdown of New England being in part responsible. William Harris, Jr., is abroad, but his representative agreed that show business is dull. He did Flo Ziegfeld, although he expressed the conviction that no actors of real ability were out of employment and no really meritorious attraction was suffering from lack of patronage.

Morris Gest is making a serial of the "open letters" from producers in praise of Comstock & Gest's "Mocca" at the Century. On Monday the morning newspapers carried a facsimile letter to Gest from Daniel Frohman saying, "Nothing in the past has ever equalled the splendor of your present production either in color or in acting or for the gorge."

PLAY TO BOOM BOOK

Publishers to Pave Way for Novel via Stage.

Edith Ellis is likely to have three productions this winter. The Theatre Guild will probably make "The Captives" the fourth offering of the season, and the Greenwich Village people produce her "Lena." A third play, "The Adventurer," is understood to be backed by a publishing firm which wants to issue it in book form.

"The Captives" is in a northwest setting and seeks to show how each one of us is a slave either to conditions or to some idea, convention or superstition.

\$3,000 STOLEN AT HORNEILL.

Almira, N. Y., Oct. 20.

Hugh Hall, trap drummer of the Lyceum theatre orchestra in this city, was the first to be awakened by the explosion when burglars blew off the door in the Shattuck opera house in Horneill and made way with \$3,000 of the box office receipts. Hall gave the alarm. Police officers were soon battling with the robbers in the lobby of the theatre. One, giving the name of Edward Denika, 37 years old, of Kingston, N. Y., was captured. The other, carrying most of the money, escaped.

Hall was sleeping within 30 feet of the explosion.

The Shattuck opera house is managed by Charles E. 36th, formerly of Elmira, son of the late Charles Smith who managed the Lyceum here.

STARDOM FOR LOLA FISHER.

Lola Fisher, who is to be starred by the Selwyns in Hol Cooper Morgan's comedy, at present called "Honors Are Even," will first go into Boston with the show, opening there at the Park Square.

The new play will succeed Arthur Hammerstein's "Jimmie" with Frances White and Ben Welch. "Jimmie" has definitely been selected to open the Selwyns' new Apollo which adjoins their new Times Square and Selwyn on 43rd street. The Apollo will be ready Nov. 22, at which time "Honors Are Even" will make its debut in Boston.

ous, brilliant succession of massive and artistic scenic effects."

One way of fostering a desirable idea is to deny it. Thus half a column of protest appears in the Sunday "Herald" in which Mary Young denies that the tempestuous character she portrays in "The Outragious Mrs. Palmer" at the 39th Street is a study of Mrs. Pat Campbell. Several of the daily reviewers (Continued on Page 21)

EUELIE CORTES ARRESTED.

Cincinnati, Oct. 20.

Euelie Cortes, age 18, said to have been at the Winter Garden, New York, is under arrest here, together with Fred Cortes and Garnet Cortes, charged with stealing an automobile in New York belonging to Julian Linarosa and bringing it here.

Federal officers made the arrest. The men are said to have prison records and their proper name is Bonque. Each was held in \$10,000 bail.

TAYLOR HOLMES "GHOST."

Taylor Holmes next will be a play by Victor Lawrence named "The Ghost Between."

Mr. Holmes will produce the piece. He is taking a three weeks' vacation rehearsal having been called for the latter part of next month. Jenie Jacobs is casting the production.

Century Buy Not Renewed.

The agency buy for the 9 o'clock show at the Century Froemance expired last Saturday and was not renewed.

The brokers were required by the Shuberts to handle the early show in an attempt to force it. The buy extended six weeks.

Glaeser and Fay Courtney Heading Atlantic City, Oct. 20.

Vaughn Glaeser and Fay Courtney are to head the stock opening at the Woods on Nov. 1. The Vaughn-Glaeser Stock Company will start with "Romanos."

ADLER CLOSING "CUCKOO."

Brings It Near Home for Finish, to Help Friends.

"Cuckoo," written, managed, produced, and played by Felix Adler, will also be closed by him Saturday at Stamford, Conn. Adler elects to close where other shows open through a couple of his friends in the Priests having agreed, when the show first went out, to bring it back from "the shipping point." The members of the company hearing of the offer exclaimed it before leaving New York.

Mr. Adler opened his show at Allentown, Pa., thinking he was hiding away. The same night a new vaudeville theatre opened in that town and everyone who went to Allentown from Broadway knew Adler. They attended the vaudeville opening, but took a little time to see a little of the Adler show. When they returned they said a little was enough. After that "Cuckoo" made Syracuse.

Mr. Adler, a jovial fellow who in repose, did not go deeply into the bank roll for "Cuckoo." He claims it is being taken off to rewrite and recast, but Felix is such a funny fellow he may be joking.

His dearest friend, Tommy Gray, who would have been in the show if Felix had permitted it (for Tommy still believes he could do comedy if Felix would do straight) now suggests that Messrs. Felix Adler, Gus Edwards, Billy Morrissey, and Jimmy Hume form a once-starred producing company.

SETTLE WITH ELLIOTT.

The various legal differences between William C. Elliott and Morris Gest and F. Ray Comstock were adjusted amicably out of court this week by the payment of a cash sum to Mr. Elliott by his former business associates.

Elliott, Comstock & Gest was the firm name under which the trio sponsored several productions jointly years ago, including "The Wanderer." With Elliott stepping out he used for an accounting of the profits.

Hopkins "Deluge" Rehearsing.

Arthur Hopkins will place Frank Allen's "The Deluge," from the Swedish of H. Lager, in rehearsal. The piece is a revival, having originally been produced by Hopkins at the Hudson theatre in 1918.

There are about 10 musical numbers scattered in the two acts. "You Are the One" is a fairly melody that cannot but be popular. "Given Half a Chance," "Come On and Cuddle" is a diverting novelty. "My Romance, My Love, My Ideal" also was favorably received.

In addition to revamping his book, Mr. Adler should spend more money on production. The show does not impress as far as drama goes, and the two acts might be stuck together.

Bobbie

Brooks

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MELVILLE and RULE.
"The League of Servants"
 (Comedy).
 14 Mins.; Two.
 Royal.

May Melville, once of Melville and Higgins and afterwards alone in now appearing in a comedy with Geo. Rule. The author of "The League of Servants" is unnamed on the program.

Sure fire in cross fire for this is a two-act, are there. The scheme has some originality for a skit of this sort, but the idea is the funniest part of the turn. This is not carried far enough and as now played seems merely the excuse.

Miss Melville with her hitch and her little whistle, both overworked in the delegate for the servants union. Mr. Rule is the butler of the house at which the delegate calls, to learn where the servant girl is quartered, how her time is employed, if she is properly looked after, her days out, and so on.

The set is a drop with a residential entrance. In the hallway is a table and phone. The butler is at the phone at the opening. It is the union calling to inform him its delegate is on her way. They meet in front of the house. "Miss Melville's hitch of her skirt and her little whistle, the most comedy thereafter is from the butler pronouncing a word unsatisfactorily to the delegate, who afterwards often taunts him for saying "oo la la."

When the butler finds it necessary to enter the house, Miss Melville sings a song that has a few laughs during the lyric, but does nothing for her at its finish. Later she and the butler do a double dance and for an encore they do something of a skating dance with a fast moving "lobster" light upon them. During the running Miss Melville makes a change off stage, meantime keeping up a conversation with the butler, on the stage. As the scene is set before a street drop, it might perplex an audience unaccustomed to vaudeville as to where Miss Melville changed her clothes and where she had dared to leave her clothes on that street to make the change. Perhaps behind a tree?

"The League of Servants" just about skims by in a house like the Royal. The act opened after intermission. To send it over Miss Melville must depend upon her hitch and whistle. The dance, finishing, isn't just the thing, as it quickly takes them off and it isn't much of a dance, while the encore means nothing at all excepting that possibly most of the audience will close their eyes during it through the bewildering flickering of the light. Mr. Rule's performance leaves no impression. The role prevents it.

This servants' union idea, if not done before, might be padded out for Miss Melville into sketch form with a couple of servants included in the cast. There is the possibility of a very good comedy playlet in it.

RAND and GOULD.
Singing and Talking
 19 Mins.; One.
 Greeley Square.

Here is a straight and tramp comic team that has gone out of its way to dig up the old Biblical gags for its principal comedy asset. The tramp pulls a regular Buzo make-up and manages to extract a few laughs with labored gags. The straight has a big baritone voice and manages to get a little applause in his handling of a ballad, "When I Lost You Mother of Mine." The tramp offers a mock-ballad recitation and lands it fairly well. Jack Norworth's old song "Months and Months and Months" is the finishing touch. Real small time turn.

Fred.

"IMPROMPTU" (3).
Operatic Singers.
 16 Mins.; One.
 Audubon.

Two men, tenor and baritone, and a woman, soprano, sing two operatic arias and all three have a solo uprice. A gift chair and settee are set against the drop in "one" or "two," apparently to give the effect of a parlor and supply a background for the introduction of a series of songs given informally as though gotten up for the occasion at a party. The baritone (the lobby billing gives no hint of the players identity) introduces the act. In rhyme and several times later breaks into speech with more varied talk to lead up to numbers. The baritone has a good voice and the soprano climaxes the heights with a fine full high note, but the turn is just a series of operatic numbers. Fiddle singing turns of this sort do not get far in a fast specialty bill. The act got a fair reward at the Audubon.

MABEL BURKE and GERTRUDE SEARS.
Singing, Piano and Dancing.
 16 Mins.; Two (Special Drop).
 5th Ave.

In a repertoire of eight popular songs including a quartet of choruses versions for encores, the Misses Burke and Sears immediately broke all barriers and sailed away to exceptional approval. Miss Burke reveals a well modulated lyric soprano, ability to use its upper and medium register without marring the tone. In the "Killarney" number, offered as a solo, the C was attained without pinching. Miss Sears is a capable pianist. Her fingers have the muscular requirements to produce harmony in tone, there is none of the brass in her playing and her voice, a curious mixture of the alto and contralto qualities blends in agreeable harmony in the duet numbers with Miss Burke. The act is one continuous flow of melody, the girls not pausing for a second, but each finale is a prelude to the next number. Miss Burke makes one change while Miss Sears occupies the time with a number of selections that are never cold. She sings one chorus by herself. Both girls have personality and charm. Their wardrobe is tasteful. What little dancing is done is to make an effective contrast from one side of the stage to the opposite entrance, thus avoiding clumsiness. The act looks right for big time.

STEPHENS and HOLLISTER.
"Back in Beverly Hills" (Skit).
 19 Mins.; One and Full Stage;
 5th St.

"Back in Beverly Hills" according to the program, is a companion piece to "Out in California," and was written by Courtney Cooper. The act hovers just between a skit and sketch classification, but no matter how classified, it serves as an excellent vehicle for the comedy talents of Leona Stephens and Len D. Hollister. Lights are lowered for the opening, with an exterior drop of California landscape in one on view. Neither appear for the first two minutes. Miss Stephens singing "California and You" off stage, the one drop rising meanwhile on a full stage set, wood wings and back drop showing a duplex bungalow with porch utilized supposedly by tenants of both houses. Miss Stephens is on for a moment or two here in riding costume, with a few lines explaining a new neighbor has moved in the adjoining house. Miss Stephens is a petite blonde ingenue type and Mr. Hollister for contrast a studious professor type. The ensuing dialog and business have to do with the pair getting acquainted as per the regulation situation formula. There are laughs plentifully resulting from the dryly humorous way in which Mr. Hollister handles conversational matter of the ordinary sort and Miss Stephens varies the talking exchanges by changing to athletic costume and later introducing a novelty comedy song called "Auction." There is a double song for closing, with each reading lines from newspapers for sure comedy results. The newspaper business is so old that it's new, and as done by Miss Stephens and Mr. Hollister really constitutes a novelty for present day vaudeville, a quiet finish also partaking of novelty. The act is oddly framed and has the virtue of being different. It went over very well, No. 3.

B.R.

FLAY AND WEAVER.
Songs and Dances.
 16 Mins.; Full Stage.
 Keeney's, Brooklyn.

Boy and girl, assisted by male pianist, in routine of songs and dances. Open with Chinese number costumed prettily in that character and singled by the girl, the boy also wearing "Chin" garb, but not playing any part in the number except to sit at her feet while she is singing.

Eccentric dance by boy next. He is a good dancer, but Monday night at Keeney's seemed unable to keep any sort of time with the music. Double dance follows and pianist lifts in while girl is changing costume. They change to tux and does another eccentric dance. Girl back in evening dress with a vocal number about a violin and the pair close with a mixture of ballroom and whitewash dancing.

The girl posed with her singles and did well enough in the dances. The boy seems genuine, but is obviously lacking in stage experience. The same goes for the girl but in a lesser degree. A few weeks in the stocks for stage presence seems to be the answer.

B.R.

SAM MANN and CO. (7).
"The Question" (Comedy).
 25 Mins.; Full Stage Library.
 5th Ave.

In presenting "The Question" for the first time, Sam Mann has a vehicle of proportionate value; not quite ripe yet for presentation, requiring pruning in its superfluous matter, and a change of cast. It is a curious mixture of farce, symbol and pathos. The meat is so predominating and its salient points so emphatic, it is regrettable no greater care had been taken. Opens in the home of a rich man, just off the state line, where he has brought a young girl. She pretends to be in love with him, but in reality a decoy in a lagger game. As he makes his exit with the request that she make herself comfortable, she makes a dash for the phone, unknowing the conversation is overheard. The expose follows, with the wealthy man turning the tables on the pair as they try to make a getaway. The action then brings in the symbolic character, who makes himself known as "Reason," played by Mann. Into this situation of turbulence "Reason" parries the wealthy man into forgiving his wife, who, it is discovered, has been the mistress of the decoy's accomplice. "Reason" further pacifies the guilty pair, and they also are forgiven by the man they had intended to frame, on their promise to travel the straight and narrow. And so this quarter of turbulence is transformed into a foursome of serene souls. The curtain does not descend at this perfect moment. "Reason" falls asleep on a darkened stage. From the center two men make their entrance. Both are obviously officials of an institution for the feeble-minded. "Reason" is gently awakened. He looks at them for a moment and upon recognition, places his arms on the pair uttering the finale, "Come on, boys, I'll take you home." In this finale that almost electrified the audience with surprise, it covered up a multitude of sins committed in the preceding action. The symbolic bit almost tore the emotions to tatters, so forceful was it. It is a new rule to Mann, and one that has not sufficiently been studied. Its full essence is not conveyed. The characterization permits volumes in subtlety and some of its fine points are attained. The majority, however, are missed. It is hard to understand, too, why Mann dresses the part in summer garb with a winter drop back stage. The ingenué is not striking enough in appearance to suggest the type of woman with sufficient "vamp" personality to lure anyone. Her voice and manner are not sufficient to give a needed touch of realism to the part. The key in which she shouted her lines almost hit the sounding board for an echo. Modulation in tone also might be suggested to the man playing the juvenile. Moreover, he is not suited to the role. The husband and wife are adequately cast.

JACK GREGORY and CO. (3).
Hoop Spinners.
 12 Mins.; Three.
 American Roof.

With the elimination of extraneous and less telling stunts, which will increase the speed, the offering should develop into an effective closer. As it stands there is too much sameness in it. Scores of hoops are arranged on the stage and are employed in a familiar routine of tricks, juggling, whirling, spinning etc. The two men are the act, with the woman filling in only and not even lending assistance with the props.

The hoop spinning on the taut single, double and triple wires as performed by Mr. Gregory should be shifted down to closing the act. The offering was further handicapped Monday evening by an evident nervousness on the part of the performers, although the audience was considerate enough.

Abel.

BONNY and FREEMAN.
Singing, Talking, Dancing.
 12 Mins.; One.
 H. O. H.

Man and woman colored team in evening clothes, open with double song and dance, "Jazz Babies' Ball." A fast foxtrot followed by some double crossfire with the woman feeding. The man speaks French, German and Russian. She sings "Honey, How I Long for You," followed by short dance. (Good kicker.)

A hard slow eccentric look of fairly difficult steps by the man follows. The closer is a double song and dance, he doing acrobatics and "moon" stuff, while she flashes a couple of splits, one being an upright against the proscenium. Fair vocalists, mildly amusing dancing and good looking. Small-time early spotters.

Geo.

INTERNATIONAL DANCO-MANIA.
HARRY MILLER and CO. (7).
Singing and Dancing Revue.
 28 Mins.; One, Two and Three.
 (Special Sets).
 Prospect, Brooklyn.

Harry Miller, until recently with Harry Carroll's Revue, is now featured with "International Danco-Mania," a new singing and dancing revue produced by Arthur Pearson. Assistant Miller are the Stewart Sisters, two petite and nimble dancing girls, a male vocalist and four choristers. All six girls are of the broiler type, all excellent dancers and individually and collectively much above the average in looks. Coupled with their attractiveness, there is a marked daintiness and class standing out prominently in everything the girls do. The act has been beautifully mounted scenically. There are three act-on sets and four painted drops and set pieces, the latter representing scenes in India, Holland, Spain and America. The turn starts with Mr. Miller out in "one and a half," before a pretty, gray nation drop, singing an introductory number. Evening dress and high hat are worn for this. To "three" next, a blue eye, where the four choristers enter singly, following introductory music for each with a line or two by Miller. Stewart Sisters then do a dancing trio with Miller. Back to "one," where the smallest two girls do a short double dance in gold Persian costumes that are gorgeous. Mr. Miller has a few lines of a Tommy Atkins recitation, for which he wears British military uniform. Scene switches to two again a painted set showing a glimpse of a kipling scene like scene in India. The male vocalist sings a number back to one of the Stewart Sisters, the latter being garbed as a native dancer. This costume worn by Miss Stewart is a bit daring, consisting of but two garments, short trunk and a bodice about the upper portion of her body. Her legs are bare to the thighs, likewise a considerable portion about the waist and back. An Oriental dance, along the lines of the East Indian native dances done by Ruth St. Denis, is cleverly executed by Miss Stewart. She is lithe and sinuous and a decidedly graceful dancer. Two of the choristers are in "one" next, as Dutch girls, with Mr. Miller as a Dutch boy. All wear wooden shoes, utilized for a waltz step, perfectly tapped out by the three. A change follows to "two," a scene in Holland, with the Stewart Sisters on, apparently as "Jack and Jill," for a pail and water dust, well written, magnificently costumed and expertly delivered. Back to "one" with the two smallest choristers on for a double Spanish number and Miller as a torero, with a characteristic dance. Usual switch to "two," a painted Spanish scene with a number by male vocalist, assisted by two other choristers in a Spanish dance. The two chicks on next for a short double in "one," in green ballet costumes, representing France. Miller gets into this in male French garb. America then with a seashore set and Stewart Sisters doing a bathing number. These costumes, like Miss Stewart's Hindoo dancing costume, are notable for the amount of bare flesh displayed. However, the girls' daintiness overbalances the effect of bareness presented. At the close of the bathing double the Stewart girls remove their veil-like outer garments and pose for a brief second or two in the form fitting one-piece bathing suits. It makes a pretty stage picture. Mr. Miller puts over a corking eccentric dancing single next. Then to "three" again, blue eye with the girls on singly for brief bits of stepping as "Northern," "Southern," "Quaker," and "Western" girls. Miller has a double here with the "Western" girl, a nifty soft show affair. Miller, male vocalist and two girls on following. Miller sings a resume of what has gone before. Four choristers and one of the Stewarts form a group picture on steps in the center downstage, with a double by the Stewarts, followed by another double by Mr. Miller and one of the Stewart Sisters. Miller back in evening dress, lets himself out in this, also receiving real assistance from Miss Stewart. A fast dancing ensemble for the finish, with all on dancing their heads off. The act is characterized by plenty of variety. That, with Mr. Miller's dancing, the Stewart Sisters, the briefly general audience and speed with which the numerous specialties follow each other, and the tastefulness of its costuming, constitutes a series of cumulative values that mark it as distinctly of big time caliber. All of the lyrics and music were written especially for the act.

EMILY ANN WELLMAN and CO. (8).
"The Actor's Wife" (Dramatic).
 Full Stage (Special Sets).
 Colonial.

"A Theatrical Storm in Ten Dramatic Flashes. Written, Arranged and Directed by Miss Wellman." By "Flasher" is meant the Wellman fashion of playing playlets, having detached but related scenes between principals on a darkened stage with a strong light, only disclosing the principals then concerned.

"The Actor's Wife" is played through straight with the concluding scene in the full stage and light, developing the previous flashes as a stage rehearsal. The main theme is that the wife of an actor at rehearsal, taking the maid's role, objects to her actual husband, who is the juvenile and lover, making desperate love to the vamp.

The actor-husband attempts to prevail upon his wife to be reasonable. She rebels and says there's a field of joy for her away from home, leading her husband to believe she has sought and found it. The best flash is that of the couple in their home having a quarrel over the wife's actions. With the husband rashly leaving after having striped a decoyette gown off his wife. In a later scene he is down and out, running across one another in Central Park, with the husband drunk, asleep on a park bench, where his wife, after hearing him mutter her name, looks at his face, shrieks, and falls beside him.

The shriek brings a park policeman, who arrests them both, the woman for loitering in the park after hours and the man for beating her. The newspapers publish an account of the arrest, stating that from letters found on the man he might be Richard Ainsley, the name of the former popular leading man. The next flash is before a magistrate where it all comes out. That leads up to a rather prettily directed finale, as at home dinner in honor of some newly weds of the stock (presumably) company with the Ainsleys also there as their own loving selves in private life. Other characters are an ingenue, electrician and carpenter, made up in their respective roles and back stage where most of the action takes place, carrying the audience along with the story through their conversations.

The park flash caused a titter through the house when the woman fell. It was utterly illogical in its conception at its outset and continued in that manner. Still it is unnecessary.

The plot of an actors' wife becoming jealous of his living role is not uncommon. A similar plot to that of the Wellman playlet was employed last season by the Yiddish group in the Second Avenue Theatre.

Lack of comprehensive billing might have affected the Colonial audience Monday evening. The house seemingly did not know just how to take it. A publicity man who watched the piece thought the program should have carried a synopsis of the 10 flashes, since there is no "surprise finish" letter billing could aid it.

The story is fairly holding but its main strength is in the playing of the parts of the Ainsleys, Richard Gordon, who is featured, as Dick Ainsley, and Miss Wellman as his private life wife. Mr. Gordon particularly gives a splendid performance.

"Flasher" in playlets are no longer a novelty, excepting to those who now may witness them for the first time Miss Wellman having designed them for vaudeville seems impressed with their importance for her own use. The company is quite well balanced. Through her own work and that of Mr. Gordon, it's questionable if a better liked playlet could not have been evolved through a straightaway sketch of the comedy drama type, but with that the "novelty" of the flashes might have been missing and perhaps it is through this (from experience) Miss Wellman mostly depends upon.

"The Actor's Wife" which looks to be the expensively produced for a sketch of its sort, is of the end around kind.

Howe.

and are finely and bright. The program does not mention authorship. "International Danco-Mania" is a first rate feature turn right now for the big bills. It should develop greater values as it goes along. The act was a hit at the Prospect, showing the show and taking five curtains.

Bel.

STEELE SISTERS (7).
Dancing and Jazz Band.
30 (Main) Full Stage (Spec. Drops,
S. Cys. 1).
12th Street.

These girls are flashing considerable production with their new vehicle. They carry a jazz band of seven men, one of whom leaves the band twice, once to do a solo dance of jazz slides and eccentric steps, mildly received, and again to take part in a double waltz number with one of the sisters. In the interim the jazzers accompany the double of waltz during changes with jazz and semi-classic orchestral numbers. The band is an average representation of the jazz experiment with the lead pedal on the "mutes" at all times. The girls open with a jazz waltz, followed by a Scotch double with graceful kicking in union. This is followed by the mixed double, an eccentric waltz with good swings and poses. A Spanish double dance is the final offering. Costume changes accompany each dance and both girls are graceful, smooth working exponents of torchlight. The blue silk back drop collides with the pink eye and should be replaced. It's a turn of its kind and represents considerable outlay. Whether it was wise showmanship to plunge with the jazz tide on the eve will have to be the jury on the future bookings. As dancers the girls are there for big time.

DUFFEY and MANN.
"Via Telephone."
10 (Main); One and Two (Special).
31st St.

Ben Ryan wrote "Via Telephone" for Dick Duffey and Hansel Mann. It's one of the 17 varieties of the familiar imitation style of turn, with get-backs, flip conventional chatter, double comedy song flash, etc. A drop in one, with diamond shaped openings on right and left, has Mr. Duffey and Miss Mann talking over the phone at the opening. Much is trying to get a number. Wires crossed. Wrong connection. They become acquainted, with the inevitable dating up process following. Drop separates, forming an above representing a hotel room. More conversational stuff after meeting, with Miss Mann having the big end of the get-backs. While Miss Mann is changing costume Mr. Duffey does a topical number called "How Would You Like to Be a Traveling Man?" well written and full of good comedy points. The closing double introduces some laughable business with ladies' lingerie. The material by Mr. Ryan is bright and away from the beaten path. Hockey and Green wrote the song numbers. Both Mr. Duffey and Miss Mann have personalities that get right over the facts, each handling their allotted material in an experienced and showmanlike manner. The act has the necessary class and the team more than sufficient ability to get over in spot in the best houses.

A.B.

THE CRAWFORDS (2).
Aerial and Wire Novelty;
9 (Main); Full (Special).
Greely Square.

Here is an opening act that contains enough effort of a diversified nature to make it worthy of the bigger bills. It is presented by a man and woman in a novelty of black and white design. The man opens the turn with some juggling on the slack wire and then offers some balancing. Finishing on the wire the man and woman do some floor tumbling and end with a tractor roll. This is in turn followed with a bit of chair on the trapeze balancing and finally the man hanging from the bar handles the girl in mouth hold for a whirling finish.

Fred.

BILLY and DOT ZEITLER.
Song, Dance, Talk.
12 (Main); One.
American Roof.

An average small time act and girl offering that is saved from mediocrity because of a good flash. Building up the fire action would do much for them. The couple change in a familiar line of songs, the usual statement of double numbers and solos, with a dash of stepping, all of which is averaged with the usual "After You're Done" double, which has had sufficient for a quartet of laughs.

With the four persons participating in these unassuming variety pieces a note when his room and room could be employed to better advantage is a mystery. They get by on small time as they stand, but a radical change in routine and numbers is advisable.

A.B.

LOUISE GUNNING.
Songs.
12 (Main); One.
Riverside.

Louise Gunning essays a return after a number of years to the vaudeville stage with a simple series of songs, making the bid on the reputation as a light opera favorite of a generation ago. There was a patter of applause at her entrance, and the house warmed up somewhat as the offering progressed, with Miss Gunning winning a return on her closing number, a bit of vocal fireworks in coloratura, ending with the sure fire high note.

Miss Gunning's position was inauspicious. She was called upon to follow with her unpretentious arrangement a riotous specialty number which left the audience demanding more, even after her card was flashed. For a straight singer to follow under the circumstance was, of course, extremely difficult.

Miss Gunning was two stunning groups of soft cream tone, all done in shining stuff.

During the interval required for a change from an affair with a long film train to a modish model of a ballroom gown, the singer's own orchestra leader played the Meditation from "Thais" as a solo, a particularly fine rendition of the piece.

ELsie RICE.
Songs.
12 (Main); One.
H. O. H. (Oct. 18).

Miss Rice is evidently an amateur. She opens in street attire, singing "Don't Take Our Jazz Away." Next a talking number "You Needn't Bother Any More," amateurishly delivered with an aim toward comedy that doesn't register. A change to eccentric striped costume for "The Yellowa Won't Leave Me Alone," concluded.

The girl lacks experience betraying it in her delivery and stage deportment. She has a fair vocal equipment with a poorly selected cycle of songs. Hopeless at present.

Cos.

UYEDA JAPS.
Juggling.
10 (Main); Three.
Audubon.

These two men are not newcomers to vaudeville, although their names appear unfamiliar. Evidently an old-time turn assuming a different name. The routine of work is old having been done by many years ago.

Opening in Oriental costumes with purple ties, they go through pedal barrel juggling followed by one swinging two tin cups full of water attached to each end of a piece of rope and then back again with the barrel, a la pitcher and catcher, warming up before a baseball game. Nothing new, but should qualify as the smaller houses in the opening or closing spot.

DE LITE SISTERS (2).
SONGS.
12 (Main); One.
American Roof.

A couple of cute misses make their entrance from between the pink bandages in a double song. Altogether only in the sphere of their programmed work, as mentioned above, but it is a creditable show. One of the girls follows with a "You Don't Know What You're Doing" song with a "You Don't Know What You're Doing" song. The other girl follows with a "You Don't Know What You're Doing" song. The girls are good and showed a fair good hand north. Good three, very good.

A.B.

Mlle. POLAIRE.
Sketch.
Alhambra, Paris.

"La Dame au Camer Rouge," sketch in 2 tableaux, by Pierre Despraz and Albert Willemetz, music by Maurice Yvain, to Mlle. Polaire's vehicle at the Alhambra. The item is unsuitable for the house, and Polaire has the unfortunate inspiration of singing and dancing. She is not great at either. The authors have a certain idea in their sketch, suitable for the dramatic talent of Mlle. Polaire, yet it hardly pleases for the main reason the action drags. A well made a demi-mondaine in a restaurant, life is entertained by vocal fare, assisted by the lady who displays a cameo ring. This jewel revives memories of the past, then the swell was a ruler in Egypt and loved a slave who detested him. The demi-mondaine is a reincarnation of the slave, and they imagine they live once more in ancient times. The illusion is disturbed by the entry of the police, called by the lady who is being strangled by the swell in his imaginary anger at her hatred. The authors have missed the bull's eye and the sketch falls flat. It is neither sensational nor comic. Mlle. Polaire is an artist, but she needs other material.

Kendrew.

PEARL ABBOTT and CO. (3).
"Silver Threads" (Playlet).
14 (Main); Three (Special).
American Roof.

Miss Abbott has vamped an old party from his legally wedded life partner. Josiah is rather tired of his old-fashioned Hannah, seems. Hannah enters in comedy robe get-up and Miss Abbott and the audience do not wonder why Josiah prefers something less antiquated. Our heroine is all sympathy for Hannah and does a little make-up work on the old girl which, with the assistance of a flock of new glad rags Josiah had provided for Miss Abbott's use, transforms Hannah into a very likely woman. In the meantime Miss Abbott discards her false wig and in her natural guile disdains the eighty old Josiah.

In turn Hannah proves a revelation in her newly acquired beauty and it's home to the farm and happy smiles for the couple, while Miss Abbott takes a solo curtain in a telling tagline, happy in the thought she had done right by the pair. The cast handles its lines to perfection and the added novelty of the actual rejuvenation process of Hannah into a chicken, performed in view of the audience, is sufficient to carry it through handsily to the pop houses.

A.B.

NADOLNY.
Comedy Juggler.
12 (Main); One.
H. O. H. (Oct. 18).

In a kimono, with a large fan shielding his face, Nadolny makes a comedy entrance. The lowering of the fan reveals him in tramp make-up, which pulls a big laugh. "Yokohama" is sung, followed by the removal of the kimono, showing baggy trousers and loose fitting coat. A screen is utilized for a very quick strip change to neat business suit. The wig goes also. His first trick is balancing two pool balls one on top of the other and running them up and down the length of two cues held horizontally.

A cannon ball, as and bit of paper are next juggled, followed by a double chin and head balance of the six on chin with cannon ball on a rod on the forehead. Some cigar and hat stuff follows. An offer to play any song requested on a juke box brings laughs when the same tune is repeated for all.

For a finish the juggler does kilt, tam, and rolling up trousers, ends playing a pipe in imitation of bagpipes. He went heartily at the Harlem, opening the show. Good small time.

Cos.

ROLLS and ROYCE.
Dancing.
10 (Main); One.
31st St.

Jack Rolls and Bob Royce form a clever dancing combination. They make no pretense of doing anything else but step and they end with the due to put them over with their best pairs of double foot and double personality, all of which they possess. There is a short incoherent song after which the couple get right down to business and put through a fast routine of dancing doublets that embraces all of the modern soft shoe stuff, waltz, clop, eccentric, etc. Eight sounds of Russian steps are used as an exit step. The turn didn't want a moment of the ten minutes they were on No. 2, and closed to substantial applause. It's a big time dancing turn.

A.B.

NAT NAZARRO and CO. (3).
Acrobatic and Song and Dance.
31 (Main); Full Stage.
Riverside.

Nat Nazarro probably is an agent before he is an actor these days. His new arrangement would indicate that he is edging in a new team of darky boys and chooses to introduce them in a preparatory way as assistants to his familiar acrobatic act. The turn opens with two or three of Nazarro's hand-to-hand feats, employing a nice looking blonde boy as top mounter. Then a voice off stage announces the "arrival of the folks." The two rag, muffled colored boys walk on and for the next 35 minutes take possession of the center.

One of them is a short, tough looking young smoke, the other a string bean brunet. They have a moment of kidding talk exchange, prompted by Nazarro. The short boy takes the piano and tears off a yard and a half of rag, leading up to a snappy bit of stepping by the pair, the tall boy being a top notch eccentric hooper. There is more talk and the runt goes back to the keyboard to furnish the accompaniment for one of those "blues" numbers delivered by his tall partner.

That long, absurd looking smoke can deliver "blues" to the queen's own taste. It takes a real ducky to get this style of song across, but this particular boy leads the procession in plaintive delivery of the mournful stuff. The whole bill had no better bit of pure specialty. There is more talk until Nazarro, who has stood aside during all this, announces "Back," the short kid, will play any selection called for. Back does just that for ten minutes, playing selections as they are called from the audience, first straight and then with the rag twist. The two boys get together again for a song and dance finale and the act closes with another hand-to-hand formation which Nazarro and his boy assistant had missed just before the arrival of the Gold Dust Twins. The turn was what is popularly called a "knockout" as it closed in its crude form early in the week. It needs polishing badly. There is too much of it now for one thing and the "blues" number ought to be the finale instead of coming midway of the act. Such details will adjust themselves as playing dictates. The offering is thoroughly good entertainment.

LAMOND and BRADBURY.
Song and Comedy.
14 (Main); One.
American Roof.

Boy and girl with comedy and songs. The girl opened the act alone and there is a lyric which contains the promise of a surprise. What that was was never clearly indicated. Perhaps it was her change from French to Irish dialect. Neither was exceptional, but acceptable in the rendition of two song numbers. The girl displayed a voice of power. That only came in the emphasizing of a raggy style near the start of the act. The expectation that she would burst forth in "form" later was not realized. The man's entrance started the dialog, and during a costume change, which had the girl switch from one black frock to another, he had a song number, "Why Do They Always Say No." There was additional chatter, which appeared to register. The harmony effort at the close with "Can You Imagine" took the team off to excellent returns. The couple presented a neat appearance and team nicely for pop. The girl's personality is undoubtedly its big asset.

A.B.

BERNARD and TOWNES.
Piano, Song and Talk.
15 (Main); One.
5th Avenue (Oct. 13).

Formerly of Richard and Duffey, the former is now coupled with Townes. The act is proportionately the same as when the former two were its purveyors with the variation that the routine has been augmented with new scientific character songs. Townes shows capability and big time valiance. He is a comedian and his commanding stage presence fills a number of gaps that might otherwise appear if the material were in the hands of a less capable man. The material is good and the banter between himself and Bernard called "P.L." registers. Bernard shows his accustomed agility on the trapeze, and does a few falls that hit the audience for laughs. He concludes with some high stepping that carried the house. In summary, the act is well fitted for the big time.

FRAWLEY and LOUISE.
"Seven A. M." (Comedy Set).
17 (Main); Two (Special Set).
Alhambra.

It is seven in the morning. The scene is a hotel lobby. The night clerk is going off duty and the cigar counter's blonde saleslady is starting to work. What better reason for a two-act to meet in the center of any stage?

This is a Jack Lath skill, written in his fast tempo that carries dialog in quick points. The hotel clerk is Billy Frawley, who looks and plays the part. The cigar tender is Ann Norman, a pleasing appearing blonde young woman. The night clerk admires his working companion, but he is a bit woman shy, being a night clerk. Still he cares enough for blondy to grow mushy early in the morning and she reminds him that seven a. m. is a working hour, nothing else. They become involved in an argument through the clerk wanting to know how he can arrange his working time, if he works nights and his sweetheart works in the daytime. From that she maneuvers him into a proposal, but not before he has delivered a characteristic Lath bit on "Women" in a recitative way. A song by Mr. Frawley, "They Won't Let Me Alone," got real applause.

There is a double number that leads to the finish, without an encore. The skit is too lively previously in dialog and Mr. Frawley's playing to close it with a song. A dialog ending seems to be the thing needed just now. A word should be given to the well made act.

"Seven A. M." is a pleasant turn with pleasant players. It totally removes the two-act familiar and will fit in almost anywhere, as it did so nicely No. 3 at the Alhambra.

Sine.

PERT and SUE KELTON.
Music, Dancing, Imitations.
15 (Main); One.
5th Ave.

Two young women (sisters) have a representative turn qualified in many ways to move as winners over a circuit between the biggest and smallest time. They still lack the major requirement of big time, although hard and conscientious workers. The act opens with a clarinet and trombone duet, and proceeds further with the taller making a change of attire on the stage—a tree is placed in the center of the stage—a shorter dress being worn beneath the entrance gown. A dance follows, with nimble jazz steps by the taller, permitting a change to evening gown for the next number, a solo on the clarinet. This was played to win approval for the ability displayed and a presentation in getting over with little fault some conservative 5th, 10th and 20th. In further course of procedure with another change, the taller one gives an imitation of Chaplin, although making the audience expect her imitation will be one of Bill Hart. In reversing she puts on the make-up, handing the audience a laugh after facing them once more. Her imitation is expertly done and carries more than a chuckle. The act winds up with an endeavor to produce as human an imitation of the laughing trombone as possible. This registers. The minor of the two produces the laugh, while the taller one with the mute stem in the hollow of the clarinet echoes the laugh with a high degree of skill. Despite a number of persons whose applause made itself felt as being of the "friends" kind, they were rewarded by a genuine response. Their gowns are rich and show care in selection, and while the expenditure has not been stated, they are not of the superlative in lavishness. In appearance the girls are pleasing and their work indicates painstaking rehearsing.

FRED and ELSIE BURKE.
Dance and Comedy.
10 (Main); One.
American Roof.

The man of the Burkes is the comic, appearing as a "sag" with a nasal opening, which has the mind drop her purse bag. The latter, however, is given a laugh for after the man secretes it under his coat she tells him she is from the circus and there is a pet rattle snake in the purse. There followed a song number and a dance, the stepping being a bit better than the walking. The man's single eccentric dance took something and was finished off with the "blind horse" step. Miss Burke reappeared in a white robe and following dialog which amused, the pair finished off with an eccentric dance number. The team's dancing is its strength, and it put them over well on No. 2.

A.B.

(Continued on page 71.)

REORGANIZE OPERA CO.

Royal Personnel and Repertoire Are Reviewed.

San Francisco, Oct. 20.—Plans for a reorganization of the Royal Opera Co. are being formulated by John J. MacArthur of the Liberty Playhouse, in Oakland, with the result that E. L. Lonsdale, house manager of the Liberty, left last week to join the company, replacing L. H. Wilford as company manager.

Lonsdale will take the company as far as Indianapolis and then return to Oakland. According to the present plans there will be changes in the personnel of the company and changes in the repertoire.

"The Housemaid Girl" is sharing honors with the "Mishu" as a drawing card, according to the receipts although "The Housemaid" was played for the first time by the company at Winthrop, drawing a little over \$1,000 gross on the initial performance.

LAY-OFF A WEDDING GIFT.

San Francisco, Oct. 20.—Jack Clark, press agent at the Oakland Orpheum for some time, was given an indefinite lay-off as a wedding present. The Orpheum plans to handle the publicity for San Francisco, Oakland and the valley towns from the San Francisco office.

Clark was offered a permanent job in San Francisco, but decided to remain in Oakland, retaining his position as press reporter for the San Francisco Examiner. Jack Horne, coachman of the publicity department of the Orpheum at San Francisco, having resigned from the job to accept the position.

LEON LEVY AT IMPERIAL.

San Francisco, Oct. 20.—Leon Levy succeeded Harry David as manager of the Imperial last week. David resigned to take charge of Lewis's State in Oakland, Del. Levy, formerly connected with the publicity department of the California-Portland-Imperial houses, becomes assistant manager.

New Attraction Leading Women.

San Francisco, Oct. 20.—Eugene Harvey has been engaged as leading woman at the Alhambra to succeed Inez Hughes, who came this week. Miss Harvey was recently a member of Minnie Furbush's new play "Water Mary Jones" and recently with Henrietta Crossman in "A Critical Moment."

Dancers for Marcus Show.

San Francisco, Oct. 20.—Stanley and Burrell will join the Marcus show next time next March. The dancing team signed during their Orpheum engagement when the Marcus show was at the Columbia here.

City Organist at \$8,750.

San Francisco, Oct. 20.—The salary of Edwin H. Lawrence, city organist, has been raised to \$8,750 a year, an increase of \$1,000 in addition to playing concerts at the Civic Auditorium. Lawrence also has received \$1,000 change in quarters and other expenses.

ORPHEUM SAN FRANCISCO

San Francisco, Oct. 20.—The Orpheum had an enjoyable program this week with considerable singing and ample comedy. Annet Friesland, with a revue, headlined and led the audience applauding throughout, especially for Neil Mace's excellent impersonation of Calver, grown woman. Lucille Pullman, with her dance specialties, and Vera Venners, violinist, also shared in the success. Friesland's show

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'FRISCO NOTES.

San Francisco, Oct. 20.—Mildred Southwick, of the "Acquittal," which closed at the Columbia last week, will remain on the coast as leading woman of the Wilkes stock at the Majestic, Los Angeles.

V. T. Henderson, former leading man of the Wilkes Players in Los Angeles, opens with the Fulton stock in Oakland next week.

George Stanley has replaced Jess Mendelson with the musical comedy show at the Columbia, Oakland.

The Del Lawrence dramatic stock at the People's, Sacramento, will be succeeded by Walter Richardson and company, the former scheduled to open a stock engagement at Phoenix, Ariz., the latter part of this month.

I. N. Cohen has been appointed manager for the People's, Sacramento.

Bernard Hunt was among the passengers that arrived on the Ventura from Australia last week.

Le Roy and Cooper recently requested after a season in pictures, left for the East to resume vaudeville bookings under the direction of Lew Goldstein.

John Poe, Ann Lockhart and Charles Grege will retire from "Just Around the Corner" next week.

Jimmy Bohan, of the Columbia, has replaced Blanche Knigh, returned to no into vaudeville with Ethel Griffin.

Rumer has a "Chester Bonnet" having disposed of the Fresno "Republican" for a tidy sum to the Oakland, has made M. H. De Young, owner of the San Francisco "Chronicle," an offer. It is said Bonnet is willing to pay several millions for the "Chronicle," but nothing definite has yet been decided on.

Charles De Mandi, conductor of the orchestra at the Y. A. D. theatre in Oakland, has resigned to take charge of the orchestra at the Mark Bennett theatre in Los Angeles.

"Way Down East" which played to a bigger gross the second week, than its opening week at the Curran, moved over to the Keweenaw theatre this week. The same 11 admission scale will prevail at the Keweenaw, although there will be more 11 and 11 1/2 seats on the balcony floor than the higher priced. The run at the Keweenaw is scheduled from four to six weeks.

The Valencia, an old neighborhood house, also most of the time, reopened for three days last week for the "photoplay," Ireland a Nation.

Entertainment crowded into the four acts on view Monday night with every act going in for comedy. Tate and Tate opened with acrobatics and physical exploits with a good deal of comedy. A concealed trampolin is employed by the man at the finish for good results, another feature being the strength exhibited by the woman in the easy manner in which she handles her partner in some good acrobatics.

Nick Verga and Gladys Marvin, billed as "The Newboy Caruso and the Flower Girl" were second. The girl is not much on appearance, but possesses a pleasing voice, displayed in a couple of songs. Verga, who formerly did a straight singing turn, now devotes practically all his time with familiar talk and games in a wisp character, and secured some good laughs despite the oddness of the material. Bud and Jessie Gray were a good comedy hit with an unusual routine which had the women sitting at the side and the men offering some out staff for good results in one. This was followed by the men doing some strength and comedy exploits, mainly in full stage and more singing by the girl.

Tom Ward and Nedie Wilson, a well-attired girl and a comic, the latter seated in the audience, riveted strongly with their kidding talk and a jass singing and dance finish. "The Myrtle Moore Trio" preprogramed did not appear at this show. The Stunche comedy, Fox news and the Will King company in "Never Again" rounded out a good evening's entertainment.

CALIFORNIA.

San Francisco, Oct. 20.—"The Melody Shop" was again a feature of the California program. The first audition was offered here about six months ago and was at that time considered the best song "plug" that has been seen in this way. The same "plug" that of a song shop, is employed, and has a proof written by Jack Partridge and Mort Harris. The representative

tives of Sherman Clay & Company, Watson, Berlin & Snyder and Jerome H. Remick & Company and specially engaged talent offer songs from the catalogs of their respective concerns.

Little Mabel King, with dance specialties, proved an outstanding feature. Aside from the comedy, which fell below the standard of the house in spots, the act was highly successful as a special attraction for the California as well as an excellent "plug" for the firms represented. The regular program started with a Pathe weekly. No. 2 had Herman Heller and his fifty musicians in "Light Cavalry" and "Chili Bean." No. 3 was Buster Keaton in "One Week," a rip roaring comedy. No. 4 held the Literary Digest topics, which were followed by C. Sharpe-Minor, playing "La Carina" on the big organ. The "Melody Shop" was No. 6 and Wanda Hawley and Harrison Ford in "Food for Scandal," the feature picture, came last, concluding an enjoyable program. Business capacity.

AVERAGE OF HITS.

(Continued from page 13.) Amsterdam Tuesday night and there is little doubt but that it will draw big money during its run. "Bub" opened at the Park Monday, getting excellent notices. The English success, "The Main Game," did not open at the Bijou until Wednesday, the same night seeing the premiere of "The First Year" at the Little. While five new offerings came in, six departed. They were "Poldnie," "Four Little Hits Girl," "Sweetheart Shop," "The Charm School," "Famous Mrs. Pk" and Ziegfeld's "Polka."

Monday week, ten days off, will be the next shift date. Already out to arrive then are "The Half Moon," which follows "The Night Boat" into the Liberty; "Just Suppose," which comes to the Henry Miller and "The Prince and the Pauper" at the Booth. The latter show is starring William Faversham. The attraction succeeds "Happier Go Lucky," which goes to Chicago.

The indications are that the theatre specializing business is on the verge of another crusade against the practice of gyping heavily on the premiums charged. The "Evening World" this week carried a lengthy special story by Sophie Irene Lach relating her experiences in trying to secure tickets at a box office and at the Tyson stand in the Hotel Astor. There wasn't anything available at the Astor under \$7 a seat, according to her story. There is one good feature that the gyping seems to have, and that is that it is sending a lot of people to the box offices to buy direct, and in this respect there are a number of howls from the agencies.

The fight against the \$4.00 top prices at the box office for certain shows seems to come from the agencies to an extent for when they file on their profit the tariff becomes practically unbearable by the majority of the public.

As to the question of whether or not there are hits in town the fact is significant that the agencies are carrying outright buys for 24 out of the 45 regular attractions, and "Honey Dew" and "Irene" are not listed in the buys because the minimums are preferred to take the extra commission rather than the guarantee of the sale of a number of seats.

The shows listed in the buys are "Irene" (Belmont), "Meeva" (Cohen), "Welcome Stranger" (Cohen & Harris), "The Tavern" (Cohen), "The Bad Man" (Comedy), "Jim Tom Jones" (Cohen), "Ladies' Night" (Belmont), "Call the Doctor" (Belmont), "Women of Bremen" (Keweenaw), "Dinner Madame" (Fulton), "Tip Top" (Cohen), "Milkman Man in the World" (Hudson), "Mary" (Knickerbocker), "Night Boat" (Liberty), "Dinner Patter" (Longacre), "Gold Diggers" (Belmont), "The Hat" (Morse), "Hitchy Koo" (Amsterdam), "Little Old New York" (Fulton), "Tinkle Me" (Belmont), "Greenwich Village Follies" (Orhu)

bert), "The Outrageous Mrs. Palmer" (35th Street), "The Mirage" (Times Square) and "Broadway Brevities" (Winter Garden).

The cut rate list this week is carrying 14 attractions, with five for balcony seats and the balance orchestra locations. In addition to the regular cut rates the upstairs La-biang office is carrying a line of seats for about eight of the hits at an advance price. Generally these are balcony locations.

The regulars listed with orchestra seats available are "Little Miss Charity" (Belmont), "Century Revue" (Century Roof), "Opportunity" (44th Street), "The Treasure" (Clarick), "Three Live Ghosts" (Hayes), "Bub" (Park), "Anna Arcadia" (Playhouse), "Blue Bonnet" (Princess), "Because of Helen" (Punch and Judy); the balcony seats were for "The Mirage" (Times Square), "The Outrageous Mrs. Palmer" (35th Street), "Little Old New York" (Fulton), "Kissing Time" (Lyric) and "The Quest of Honor" (Broadhurst).

RECORD-BREAKER WEEK.

(Continued from page 12.) Early this week he stated that the returns that the companies now out showed were sufficient for him to go ahead. "Way Down East," in its seventh week at the 44th Street, grossed \$19,997.35 last week, the picture getting \$3,351 on Saturday. In San Francisco in seven days \$17,475 was the gross, the Saturday getting \$3,052. The "Palindromia" and Boston shows are playing but six days a week, the former town giving \$14,637.50, while Boston showed \$14,635.50. The Saturday in those towns were \$3,351.50 and \$3,070.50. The four shows grossed over \$70,000 on the week.

A line on business in West Virginia and Ohio towns can be gathered from the report of Fred E. Johnson, manager of the Astor theatre in Wheeling, W. Va.

"Wheeling is doing the biggest business in years, and other towns and cities as well. Huntington and Clarkburg are selling out for every attraction that plays there. Parkersburg is good; Marietta and Zanesville, Ohio, are doing biggest business in years and the smaller towns of West Virginia are holding up fine."

"Irene" played four performances to capacity. "East is West" four performances to nearly as much as "Irene" and big business with every attraction yet played. Gay Bates Post closed a three nights' stay Oct. 13 to over \$1,100, and Walker Whitehead the last two days of this week will do big.

"Next week, with 'Maggie Melody,' two nights; Fritz Scheff, one night, and 'Passing Show,' with the Howards, will no doubt set an attendance record for six nights and two matinees of musical comedy."

"The business conditions in Wheeling are great. All mills working to capacity and no one out of work who wants to work."

These figures all bear out the statement that if the show is the one that the public wants they will go to see it. There are any number of big shows out that are an unknown quantity. The producers are standing with them and on short bankrolls for the most part. These shows are all hanging around in one section of the country hoping against hope that there will be an opening in New York for them, and it is from these that the loudest cries of "stump" are coming. These shows, naturally are filling in in low-night stands and the business isn't there for them.

John J. MacArthur and Lawrence A. Lonsdale (Continued)

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SAN FRANCISCO

CRITICS AND CRITICISMS

Indianapolis, Oct. 15.

Editor Variety:

Never before have I received a criticism as I have always looked on it as the personal opinion of the critic. When they have praised it has made me happy, when they have not it has hurt a little, as we like to be liked, but I do resent an unkind and hurtful article written by a Chicago gentleman in last week's Variety.

The gentleman seemed peeved that the vaudeville manager had seen fit to handle my new production at the Majestic, Chicago, stating I was little known in Chicago, and that five empty rows Monday night were my fault. I wonder had there been five rows of standees would the gentleman have given me credit? I think not.

Monday was the first day of raised prices at the Majestic. That and several legitimate openings may have caused its empty rows, as during the rest of the week the house manager told me business was very big. And I do not for one moment think I was the magnet, as the Majestic always does a tremendous business.

Honest criticism is helpful to an artist, and it is the critic's duty to try and help those who help him to earn his livelihood, as it is the writing of the artist's work that pays him his salary, no matter how small it is. I've heard they are badly paid. Perhaps if the critics would try to improve in this work they, too, would advance.

"Tick Tock" is an advancement; the managers knew its worth, what it cost to produce, and that it has been a success wherever played, and it is because of its artistic merit they are headlining me, though it is not the first time I've topped the bill in Chicago.

The Chicago gentleman saw fit to comment on the fact that I did not receive a reception on Monday night, not receiving one hurt enough. Although it had been over a year and a half since I played the Majestic I thought the night audience would remember me as well as the matinee had, but what possible good did it do the gentleman to advertise the fact.

This letter is written as a protest to unnecessary unkindness. Life in the theatre would be such a happy one if we all try to build up, not pull down. All human beings expand, grow and do better work through kindness. So for the future good of our splendid profession be kind. It is oh so easy to be kind.

Marie Nordstrom.

St. Paul, Sept. 15.

Variety, Chicago, Ill.

Owing to the absolutely unjust criticism accorded us in Variety during our engagement at the Majestic theatre, Chicago, this is to notify you that the Xmas "ad" which we agreed to insert is no longer desirable, and we take this means of canceling the order for same.

Frank Kellom.

(K. Ham and O'Hare).

(Continued from page 19.)

JOE HORTIZ AND CO. (5).

25th Century Minstrels.

Musical Tab and Minstrel Show.

20 Mins.: One and Full Stage (Special).

Keeney's, Brooklyn.

This is the regulation small-time tab, strong in some spots and weak in others, but altogether averaging nicely with the rank and file of its kind. Three boys and three girls start it off in one with a fast number. The choristers of both sexes are individually and collectively strong in the vocal department and the number, fairly harmonized, gets the act off to a good start. Mr. Hortiz and another male principal, both in black face, are on for a short conversational exchange following the arrangement suggesting McIntyre and Heath.

The act goes to full stage next, a ship scene, with the blackface comers as stewards. There is a bit of talk between the ship captain, another principal and the two comers, and some familiar burlesque business, all well handled and productive of a fair amount of laughs. This portion of the act could be improved with better material. The six chorister, do a number next, "Melodious Jars," putting it over neatly.

The turn then resolves itself into an old-fashioned minstrel show, with the captain as interviewer and Mr. Hortiz and the other blackface comers as ends, the three boys and three girls choristers making up the circle. Usual gags and minstrel routine, with the captain scoring heavily Monday night at Keeney's with the old standby "Roll on, Milky Moon." Mr. Hortiz is a good blackface comic, cleverly depicting the roughest type of cren. The other burnt cork comic also gets away with the character creditably. The turn pleased at Keeney's closing the show and filling the spot acceptably.

Jill.

MARCY AND DAY.

Songs.

12 Mins.: One (Special Drop).

Audubon.

Mixed couple, with man in evening dress, while the woman is attired to resemble the days of old during songs founded on a symphonic routine. Both emerge through a special drop, rendering an impressive talk number about their future routine, putting the air of leaving the audience as the jury to decide whether they like the up-to-date numbers (sung by him) or the old-fashioned ones, offered by the woman.

Each sings half a dozen selections via the alternating procedure to only fair returns. The woman seems a bit timid, lacking expression more than necessary, for she does not possess a good voice. He upholds his half in fair style. Fairly good for the smaller grade of houses.

TATE AND WATERS.

Eccentric Sister Act.

14 Mins.: One.

Greely Square.

This act opens almost as a single with the straight of the two girls delivering a popular number in strident tones. Finally there is the interruption by the comedienne, with a make-up more or less like Hopkins in style. There is some talk that really amounts to nothing and then another song by the straight. In this she manages to get down to the foot lights and clinch with the drummer for a kiss. Then the comic has her inning without stirring anything. A double number for the close let the girls out without any applause to speak of. The act is just a rough turn that hasn't sufficient class for the small time around New York.

Fred.

"MARRIAGE VS. DIVORCE" (4).

Allegorical Comedy.

20 Mins.: One and Full. Spec. Drops

(3), Spec. Drop (1).

125th Street (Oct. 15).

Bath & Warren are the producers of this playlet which shows all the earmarks of a potential big timer. There are four people in the cast: Divorce (May Usher), Marriage (Vivian Van Dyke), Bride (Alma Sheridan) and Groom (George Usher). The act opens in one before a special drop depicting a garden scene with lunch. A girl and boy are seated thereon and the girl is making a strong plea for a girl finger ring. The boy is finally persuaded and they plight their troth in a song duet, both harmonizing perfectly. Marriage is heralded by tire appears and explains the benefits of the marriage state. The drop lowers for a second and rain not distance a special act on the entrance to a church. The youngsters emerge as bride and groom, wedding under "The Star of Now That You're Mine," a well written number. Marriage explains and warns them about her worst enemy, Divorce. The latter

in black vanguard doublet appears and she and Marriage have a verbal tilt with the young couple as the topic of their dialog. The talk here is funny and cleverly written, containing many laughs. Divorce encourages herself and tells the Groom that he will welcome her some day. The drop is again utilized with Miss Usher in "one" staging "Send for Me," a good comedy number about her activities in solving matrimonial mistakes. The next scene shows the couple a year later quarreling. Marriage appears and tries to square things. Divorce also arrives and introduces them in prize fight fashion as "in this corner," etc. A comedy battle is staged with the bell ringing the end of each round. It is a combination verbal and physical tilt with the wife having the husband on the floor at the end of the first round. In the second hubby reverses things and it looks as though Divorce would cap when Marriage holds forth a baby's sweater which sends the couple into a remorseful clinch with Divorce taking the air defeated. The battle was a comedy riot and was cleverly enacted, the young people going at each other like a couple of wildcats. The production of the act is there and the cast with one exception is adequate. With the single adjustment the act is ready for the two-day.

Cos.

NEWS OF THE DAILIES

(Continued from Page 15)

had commented upon the probability that the English star had furnished the inspiration for the character sketch.

The Pullen Sisters—Katherine and Charlotte—bubbled up in the news again this week. The pair went to the insurance company, which had underwritten the Curran-Hopson jewelry which was stolen, and offered to reveal its whereabouts for the \$10,000 reward. Their statement led to the arrest of one Harry C. Toback, a far dealer. At his arraignment he said he had tried to sell furs to the Pullen women and had found to them about having part of the Curran loot in order to "make an impression." He was held for trial.

The E. R. Krollberg production of "Adrienne," by Remondt Brown and Albert Von Tilfer, will have in the cast George Hamilton, James Tompkins, Fern Rogers, Arthur Douglas, Mlle. Natalie, Berna Ardun, Patricia Brooke, Nelson DeGruy, Howard Marsh, Ben Harrison, Mollie Clayton. Harry Krivit is general manager for the Krollberg productions.

T. H. Harms' suit for \$1,000, begun last spring against Arthur Klein over the publication rights to the music of "Fitter Fatter," was settled out of court last week. Harms paid that amount advance royalty to Klein, who originally was to sponsor the musicalized version of "Caught in the Rain" under its present "Fitter Fatter" title. Harms complained that Klein guaranteed a premiere before April 1, 1936, and the defendant averred he was given an extension of time until Nov. 1, also adding that with William H. Friedlander's acquisition of all rights in the show the latter also assumed the contract. The matter was settled and the suit withdrawn. Harms is the present publisher of the "Fitter Fatter" music.

LIZZIE B. MASTERS' BENEFIT.

A benefit evening for Lizzie B. Masters, former stock actress, and more recently of vaudeville in "A Romance of the Red Cross," will be held at the Hotel Astor, Election Day, Nov. 2.

An impressive assortment of prizes will be distributed to the winners. The committee of arrangement include: Mrs. A. N. Palmer, Belle de Rivera, Mrs. Edwin Ardun, Maida Cragen, Mrs. Owen Killard, Amelia Summerville, Lizzie Bellisle, Nora Kennedy McCall, Mrs. John Stratton O'Leary, Mrs. J. J. Boylan, Ruth Langley, Mrs. Rose Kirk, Pauline de Lamer, Elma Harris, Lillian R. Sire, Gladys Bremer and Edith F. Hanger.

Miller-Erral Show Held Up.

Though announced by the Ziegfeld show, the Miller-Erral production will shortly go into rehearsal with Walter Catlett returning from England to join the cast. It is understood the determination of Catlett's return is depending upon the progress of the new show.

The pair, as yet, only in our city, having been with Clifford Gray and Jerome Kern doing the same old show.

Turney Managing C & M.

Miss Harris announced the Turney management of the C & M show, which was the C & M Harris show.

Tom Clapham, piano representative, was made company manager for "Little Old New York."

FRILLS AND FASHIONS

Florence Walton is wearing a new gown at the Haymarket, very handsome, green bordered in gold, with panels back and front which are joined over the hips, giving it a slight hooped effect. The bodice was worked in bead and emeralds, which also formed the shoulder straps.

One gown worn by Louise Gunning was becoming, cream silk veiled with the same shade of net trimmed heavily with sequins. The top had a unique effect of the sequins, while at the back hung a panel caught at the waist. Miss Gunning might improve on the rouge she is using. It was a little too heavily applied Monday matinee, and also not a very good shade for her auburn locks.

A clever Miss Anna Seymour, who wore a neat dress of white lace over a foundation of black tulle. The lace had a deep band of organdie on the hem, with a pretty shade of blue for a sash, which was tied into a bow at the side. Then while brother Harry entertained with a few steps sister changed into a pretty frock of apple green tulle, which had two bands of silver lace inserted in the skirt, with bows of mauve ribbon on the hem.

Ray Tonia made a striking figure in a gown of cerise velvet, with a panel down the front of silver lace. The material was flared at the hips. Mabel Perry was sweet in a crinoline of lavender, trimmed with lace and ribbons. The hat was Betty Vardon shape, with pink feathers and flowers.

Emily Ann Wellman, at the Colonial, has written a clever sketch, which at present is too long. Some very attractive gowns are worn throughout. We have the Vamp with bobbed bruno locks attired in clinging robes of purple chiffon, the ingenu in yellow tulle which was puffed at the sides, with the bodice tight fitting of cane blue, the ends forming a train, and the leading lady (Miss Wellman) in a becoming evening gown of peach silk and gold lace draped around the figure and caught up at the back from which flowed a train.

Gladys Clark's (Clark and Bergman) blonde beauty stood out in a draped gown of black panne velvet, which had white willow plumes trailing down one side, with black net. The Crisp Sisters, in this same act, were delightfully sweet in hoop skirts of blue silk, trimmed in garlands of roses. Jade green satin was also becoming to Miss Clark, gathered at the hem and caught up at the sides with little wreaths of roses, which also formed a decoration at the waist.

Mary Haynes, who has some curving material, looked nice in a frock of rose pink veiled with gold lace outlined in sequins. The bodice was edged in blue chiffon, which formed a bow at the back.

Miss Doretha (Davis and Barnet) one gown was handsome, of a delicate shade of green georgette, heavily encrusted in sequins; narrow bands of the material were folded across the front of the skirt, which was caught at the side with a large tassel of brilliants. The bodice was in the form of a loose jacket, which had a stand-up collar at the back. For the finish of the act Miss Larnell donned an attractive cape of dark blue, which had numerous rows of feather trimming of the same shade.

The gowns in the Friedlander act, "Katra Ivy," are the same as last year, and the summer dresses worn by the chorus look it. The ingenu was dainty in a set of undies of cream chiffon and black lace.

Miss Reynolds (Duval and Reynolds) wore one frock throughout the act, of sea-green velvet and chiffon bands.

The picture "Love's Madness" gave Louise (Glaum) another chance to play a vampire. Although her vamp is a good one, she is preferred otherwise. In the first part she is the loving wife who trusts her hubby, and doesn't complain when he remains away from home. A white cloth gown showed good taste. It had a pleated skirt, with the bodice embroidered in gold. Conny for formed a round collar.

Miss Glaum is vampire about half way through the film, risking all to save her husband's honor, and it is here that her clothes glared out. A very daring costume was of pearls and sequins over a fountain of satin, opened one side to the knee. Tulle was draped round the head, tulle fashion, giving the gown a more rakish look. A dervish suit of gray was extreme in style but smart. The coat was high neck and very tight fitting, with monkey fur at the hem. It was draped, giving it a bustle effect. Collar and muff were of the fur, while the hat was small, of set and a garter. Gold braids were for an evening gown, cut very low at the back, where hung a huge bow of tulle, one end forming a train, the other caught to the wrist with a pink rose.

One thing "Jingle Jingle" may be proud of is the gowns. They surpass those of any show played at the Columbia for some while. Every time the girls make an appearance they are attired in different costumes, each one more beautiful.

For the opening the girls make striking figures in hunting costumes of green cloth, with white tights taking the place of riding breeches. Then the principals appear in the same style of outfit, only different colors. Fanny Albright wore white, Loretta Aborn orange and the Morrissey Sisters white and tan. Sweetly pretty were flower dresses worn by the chorus, made short and caught up at the back, revealing rows of green buckles. The flowers represented were violets, roses and forget-me-nots.

Billy Morrissey looked beautiful in a draped gown of pink tulle cloth, hung in a long train. Pink feathers stood out at each side of the hips, with the bodice consisting of pearls and colored sequins. The headpiece was old, standing high, of gold fringe. Another dress was of cerise velvet with train lined in purple. One side of the bodice was worked in sequins. Large was the hat with black feathers each side.

Stella Morrissey's gowns were very similar in style to her sister's, all draped with trains. A handsome one was made harem fashion, the trousers of narrow strips of sequins with the favored train of silver edged with blue velvet worked in flowers. For the song "Oriental Nights" her gown was made up of pheasant's feather and emerald ornaments, with the train this time in orange.

Billy Morrissey wore a smart suit of gray velvet trimmed in grey fur, with pleated chiffon for the skirt. In "Sleepy Moon" the girls wore tunics of dark blue velvet, with flowing capes of the same shade patterned in silver stars.

After witnessing Cecil R. DeMille's new production, "Something to Think About," one comes away obeying the title. From what I gathered the "Something" was God. The picture reminded me of a speech during the war to the effect that while we needed them God and the soldier were all we thought about, but when the fighting was over they very seldom entered our minds.

In with this picture, minus the soldier, one scene was rather far-fetched, where Oliver Butler, who plays a cripple, throws away his crutches and walks. This was a bad imitation of the "Miracle Man" scene presented at the beginning in a young girl, about twelve, when she goes to school and comes back a grown-up miss in a smart costume of blue velvet. The skirt was made plain, with the coat a short, knee-length, with silver light to the elbow from where streamers hung and were caught to the skirt with a band of the material. A semi-evening frock suit, mostly of gold and pink, with white satin, veiled with net which was pinned to the skirt. The bodice was tight fitting of the same, with net forming a sort of belt around the neck.

But it was in an evening gown of black velvet that Miss DeMille's beauty shone. Made on straight, tight lines, with two large bows looking on the skirt at the back in a long narrow train hung from the shoulders. Her hair was worn high, with a large comb. Beautiful was a gown of broadened material, made very loosely over a foundation of chiffon.

One of the most national pieces of acting in this picture was the kiddie, Micky Moore, perfectly adorable. He wore a darling suit, little black velvet pants with a light shade of satin forming a smock.

A chub suit worn by Miss DeMille was smart, trimmed with rows of

(Continued on page 22.)

PALACE.

The Palace show this week is long on names, three acts being billed in the same-sized type with Adelaide and Hughes and the Four Marx Brothers at the top of the bill, the dancing team, however, being given the preference, and Emma Carson holding down the bottom. In addition to this trio of standard turns there were four acts whose names usually shine in the featured division, namely Beatrice Herford, Long Tack Sam and Co., Morris and Campbell and Krans and La Salle. This list comprises seven of the acts of the nine programmed, the remaining two being Johnson, Baker and Johnson, who opened the show, and the Jack Hughes Duo, that held down the second spot.

With all this talent spread on a three-sheet it looked as though they should have been fighting to get into the Palace doors at show time, but the house did not fill until it was almost nine o'clock, an hour after the bill got underway. But the late comers finally constituted a double line of standees back of the house.

That calling off of the program at the house does not seem a worthwhile economy. During the early part of the show the ushers were constantly bothered by the incoming crowd asking for programs. Of course, the lack of the program does cover up any switches that may have been made in the original layout of the show, but the public doesn't mind switches, as long as they know what they are seeing.

Monday's night performance got away at eight sharp with the overture followed by six minutes of Kismet, after which the Johnson, Baker and Johnson trio pulled down a combination applause and laugh bit with the club juggling and hat throwing. They started the show speedily, only to have it slowed considerably by the rather dull early section of the musical routine of the Hughes Duo. The piano and cornet opening, followed by the cornet duo, seemed to take all the pep out of the proceedings. Later with the banjo routine and the popular stuff on the saxophones at the close the act pulled out with a corking applause return from the upper sections.

Long Tack Sam and his sextet of Chinamen athletes played a solid bit in the third spot. The Oriental is certainly a master showman. There is something doing for ever, second of the twenty-odd minutes his company holds the stage, and it is all done with a view to holding the entertainment at a pace. Speed to burn in the answer, and it was appreciated by the audience with hearty applause.

Beatrice Herford, with a series of four stories, entertained in parlor fashion. Her announcements of her various little stories are so frightfully true and so lacking in any attempt to interpret personality into them that they almost spoil the character studies themselves. Her present repertoire includes "The Matinee Girl," "The Five and Ten Store," "The Hotel Child" and "The Baby in the Street Car," all more or less well known but still laughable.

Joe Morris and Flo Campbell had the house howling with laughter. Morris took from one of the boxes practically broke up the performance. Closing the first part Emma Carson arrived. Still the same Emma as of yore, perhaps with a little weight added, but looking nice, with very blonde hair. Four single numbers, a double and some talk were her share in the proceedings, with Mr. Lewis, her pianist, contributing a solo and working in the double act dancing with Miss Carson. The talk was timely, touching on politics, the recent baseball scandal and prohibition, the latter mentioned but in passing.

The last half held but three acts. Adelaide and Hughes opening after the Topics of the Day and wearing as pretty a bit as could be wished for. Miss Adelaide's two work, especially the eccentric stuff, caught the house, and the coin stepping of Johnny Hughes is so remarkable that it leads to wonderment as to the reason for so many steps of ordinary caliber getting by, for Hughes does show them up. Dan Casler at the piano fitted nicely, and he earned a solid hand on a solo bit with one hand.

Krans and La Salle, with songs, had the audience from the time the barrier went up. The sure-fire melody of girl stuff was part of the act. This led to the dance finish, an applause wallop.

The final act was the Four Marx Brothers, who had they been placed anywhere else in the show, would have naturally been the clean up of the bill. As it was they earned and received a full quota of laughs and were only shy on applause when the final curtain fell at 11:15 with the audience on its way. Fred.

COLONIAL.

No kick in the Colonial's current program. It just runs along through singing all the way, perhaps too much of it. Three mixed two-acts, if Clark and Bergman with their present company of three besides themselves may be so termed. And they must, for through Clark and Bergman themselves they get the applause bit of the evening, in the No. 3 position and following another two-act.

Two long turns next the club to 11:35 or so, although it did not seem

that many could have waited for the ending of "Extra Day," which closed the show. It is a Frislander production, four or five principals and six choristers. The act has been playing around for a year or more on the big time. If it has had the same cast continually, that's incomprehensible. It could be said the Colonial audience Monday evening appeared to be a better judge of the turn than the bookers who have placed it. The thing is inane and none of its principals can help it, possibly excepting Gertrude Mader, but anyone could easily stand up to this group without evincing extraordinary ability. The bits are dragged without ginger or life, the ballet effect doesn't get anything, and a drunken scene is silly. The house started to walk in droves before it was half over and even admitting the lateness of the closing position, the act deserved it.

The other long act was "The Art of a Wife," with Emily Ann Wellman and Co. (New Acts). It closed the first part at 10:10.

The laugh register was Mary Haynes, substituting for Kharum, opening after intermission. Miss Haynes' material in a considerable proportion just suited the Colonial audience. Much of it isn't very high. They thought well of her "Five-and-ten-cent side clerk," which she does well, but the best bit in the turn, and new for Miss Haynes, is about marrying a jester. Miss Haynes took rank as a single on the small time. She should do for the big time with a little polishing up of material.

Another single was Milt Collins, No. 4, with the material used by the late Cliff Jordan in make-up, mannerisms and matter. His topical talk including politics did something in a way, and had Mr. Collins sufficient personality to add his delivery he would be even as much better off as a direct monologist. The continuity in many spots to the talk of Collins and his partner, Francis Murphy, who are doing "Dutch" topical stuff, seems to be that both have secured their material from the same source (Aaron Hoffmann) and may be appearing through an understanding. Mr. Collins should drop the horse-meat dialogue, extending to the Jack-a-bits. It's offensive in its suggestion of eating horse flesh, whether pulled from newspaper reports or not.

A very good measure of entertainment was given by Dicks and Turner, next to closing, in their "Birds and the Bee." People in the rear who had seen the couple previously said the act had been particularly brightened up at the opening. It ran clean all the way with laughs plentiful, all gotten by Frank Davis. Advice learned, through her repeated without, makes a corking fool for her partner. There are not many women who would so expose themselves for the benefit of the act. Miss Turner besides is a comedy beauty who does well and in taste. They held up the spot, returning to vaudeville from a production.

Opening were the Rastatin in sharp, shouting, with man and woman on the stage and a blonde plant in the audience. The girl in front tops on the stage at invitation to have a bit of chick shot in pieces while holding it in her mouth. The Rastatin have some new audience work for this kind of a turn, both comical at different times being in an orchestra with, from where they fire to the stage, over the heads of those seated in front of them. In western costume, they seemed well liked. Each talked during the act, the man commenting continuously and both announcing each.

The Colonial is an entertaining house to play in, in the early position. It's not in its stride yet for attendance. There were bare patches Monday evening with a very slim line at 10. The house didn't fill before 9:30 and they were struggling in later, without variety at any time. The last Dicks and Turner, in the second act, they are a pretty couple, having several "comers" a couple for some interruptions. Miss Turner is about the girl's father and the boy is in hanging onto. They did about fairly, considering.

The Clark Bergman turn is named "Topics of the Day," and it's a pretty heavy Bergman did not get the idea of times by the hour as a bare house. The act is so long as the group girls who are in it a couple of pretty young women who have pretty voices and add to the picture of the turn Bergman gets a lot of fun, through saying as the Girls are dancing. "Take your time, Wanda," by sister sister is long. The "Yip girls" were of the group. The act of some serious age. Len Handman at the piano in turn does more than that, jumping into the singing for harmony. Gladys Clarke, as sweetly blonde as ever and prettier, has a stronger voice than formerly. Mr. Bergman is the same Henry. A natural singer, light comedian and two dancer.

RIVERSIDE.

Reveries to hardly the term for the way they changed the Riverside bill this week. They just took the four middle numbers, two on each side of intermission, and ran them backward. This brought Florence Walton and her trio of aids, programmed to close the first half into the heavy spot two from closing. Nat Nazarro and Co. (New Acts) billed for that place, were No. 4, Louise Gunning (New Acts) following in what was probably the

toughest position she could have had.

To make it more complete Ruth Hays was moved to next to final, and Joe Rome and Lou Gann, closed, instead of the other way around, as first arranged. At that the rearrangement worked out for a fairly smooth entertainment, with values pretty evenly divided.

Amela was a slightly opener with her bright series of mirror and fire dances. Ed Morton had his own troubles in No. 3 at 8:15, with the audience coming in on him. With a settled house Morton would have caught them with his first number, but attention did not really hold until his second, an amusing satire on popular ballads, called "Union Time in Bermuda," good for laughs. The "Vestibule" song, considerably toned down in lyrics, was good, and a modest arrangement dealing in kidding spirit with the married state carried him along nicely to substantial applause at the getaway, with enough to spare for an encore. The Nazarro offering came in No. 3 for the applause bit of the evening, thanks largely to a couple of ducky youngsters who clowned ad lib and overshadowed the acrobatic turn. Louise Gunning was No. 4, and Bobby O'Neill with "Four Queens and a Joker" closed the first part.

The O'Neill turn is a model of speed and varied specialty in an act of this sort. The brightness of the stage picture, with its golden tones, hits the audience at the rise of the curtain, and from that moment to the finale there is an unbroken succession of surprises and snappy material that holds unflagging interest. The poker bit, with the verified give and take of smart chatter, is a capital bit of comedy, and the gossip incident with the three girls is another. Between these high spots there are costume changes and diversified episodes that build up an especially diverting twenty minutes.

The picture subject, "Topics of the Day," has improved greatly. The subject was punctuated with general laughter. Harry and Anna Seymour picked up the show after the intermission and got the audience settled again and in an agreeable mood. Miss Seymour's imitation of Nura Hayes is the weakest of her bits. The others are capital. No a her clowning and "not stuff," guaranteed to tie up any audience of the Riverside class. Harry's dancing is the goods. As a sample of finished specialty it stands out like Caruso's high C.

Florence Walton stood in the electric outside, dividing with Miss Gunning. Her two top wraps, one of real chinchilla and one of genuine fur, were of staggering overhead and her diamonds added the same thing, but the cyclorama drop that furnished the background murmured modest thrift to the electric of showbizness. The fact that the offering so emphasized class made this unsightly detail distressingly insistent. Young Allan Fagan is a refreshingly manly dancing partner, a relief from the anemic youth of that profession and the violinist who covers two intervals for Miss Walton's changes is an artist. However, Miss Walton's assistants merely furnish a framework for her material. Miss Walton herself is put in the shade by her possessions of clothes and jewels, although she is the same slim, graceful dancer as before.

Ruth Hays had to make a speech after singing three numbers in her own rough and ready style, with much facial contortion and a discreet shimmy quiver. She is inclined to overwork some of her contributions of manner, but she does communicate a certain responsive good will to her audience, perhaps by her very exuberance. At any rate she marked up an unsightly individual bit on a bill that plainly pleased the crowd, and that is no small feat for a single woman next to closing at close to 11 o'clock.

Home and Heart had no business in the final spot. To meet the situation they roughened up their routine, rough enough as it is, with music, and managed to keep the audience in its seats by musical assault and battery and musical bits. The turn was not up to the level of a difference in converse of any one of acts that would be.

BROADWAY.

This is the fourth week for the Broadway's continuous program. It looks to be about just what was needed. The jump in attendance has been steady since the change from two a day, because it is the kind of party the promoter wishes to make. Patrons of this house like to drop in any old time and by moving the box office to the pavement line it is a continuous signal that a performance is going on. There are no reserved seats and the top price is 25 cents during the week, with 50 cents the down-stairs admission. Saturdays and Sundays, Monday night the house looked good, and it was certainly much bigger than during the first weeks of vaudeville, which returned to the house early in the fall. The high-water mark was reached one day last week, when there were 3,300 paid admissions (not on Columbus Day).

The show provided a good comedy performance, and it went across

many times better than during the opening weeks. Four of the eight acts were laugh-getting turns, the show ending with a yell, provided with "Pedestrianism," the George N. Brown act with Marian Ardell. Brown provided an extra laugh in asking for his "committee," starting to say "three or four local people, only he said it 'yehet' the first time, and perhaps that wasn't so much out of the way at that. In the next to closing spot Billy Hibbitt and Eddie Malle offered their chatter in Southern dialect. The turn suggests the old Aveling and Lloyd turn and is patterned close to that routine, though the actual material appears to have been written to carefully evade using the Aveling and Lloyd matter. Hibbitt and Malle got over nicely.

George Yeoman and Murray and Volk provided the comedy punch of the middle portion of the show. Yeoman had a tough time getting started. He tried the house with everything, laughing himself when a number of his pet gags failed to connect. But the exploration was successful. The audience matter did get over, and so Yeoman specialized on it the laughs coming easily then. Yeoman is keeping his tail fresh, with little additions, and there are always a few more laughs. His mention of the London avenue subway train as the "Black Diamond Express" is really funny for any one who has gone up there on their train. The bulk of the Murray and Volk act also found a true target and the men delivered a hit on fourth, following the Yeoman single.

Maria Russell made an excellent number six. It was easy to see the resemblance of her son in the orchestra pit. The youth is a crack violinist and was of material and in putting Miss Russell's song routine over. After she decided a match club, Miss Russell managed up in appearance. A costume of white fringed on it was especially neat. A second change to black, yet not the green skirt costume were all of her most recent to carry out the fitting of high value's complex. Miss Russell varied her routine with a musical "First of May" episode, and also sang several. She was on it all night.

Joseph Henry, Fagan, and Co. showed "Just a Thief" as a song, portion of the "First of May" episode, in fifth position. None of the young terms might have slipped off unnoticed, but the house that hit the story and accepted the sketch as one of its own. Miss Fagan and Fagan made a strong team. The song was a good one, and it was the song that took the team off a corner. Miss Fagan, who is a good singer, was something of a surprise. Miss Fagan's "Just a Thief" was well suited to her voice, but that made little difference, for the house already rewarded the effect. Fagan and Co. opened the show with "New Acts."

81ST ST.

The show at the 81st St. this week has everything speed, variety, balance, class and entirely novel values of a high order. Yesterday night the house was a handful of seats short of capacity, the excellent vaudeville bill and the late Oliver Thomsen's last picture, Everybody's Sweetheart, combining for a draw, with the picture probably figuring about 25 per cent in the total pulling power.

George Vance's production, "The Little Cottage," handled, closed the show with a variety of acts. It is a handsomely mounted girl act with a cast of four girls, all of them very young and very capable, with better than the usual quality of most vaudeville acts. There's a good deal of the lighter sort of comedy, a lot of the humorous material, and the scenes that would make the average audience think that the vaudeville act is a lot of fun. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled.

Public Affairs, George's was the big hit of the show, stopping the coming and the audience refusing to get out of their seats. The act was a good one, and it was very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled.

Four Lanty Brothers opened with a fast cutting turn. There are thrills galore provided by the routine, the final flying stunt pulling a chorus of startled "ohs" from the feminine contingent. One of the four works in comedy garb and was

nicely amusing in a conventional acrobatic fashion. Halls and Halls, Stephens and Halls, and Halls and Halls, all three (New Acts) filled in second, third and last to closing spots, respectively. Bud.

AUDUBON.

The house filled gradually Monday evening, with many coming in as late as 9:30 and the majority leaving very late, indicating the two feature pictures were the draw.

Gerda Japs (New Acts) opened, followed by Mary and Ray (New Acts), both doing well enough to qualify for the smaller houses.

A comedy drama entitled "Straight," carrying a supposed married couple, provided Fox News (New Acts), going over as well as could be expected. The playlet was written by Aaron Hoffman and made its first appearance in this city in 1912. A couple are in a bad financial condition with neither having eaten for several days. Their baby is in the same hunger. A husband wants to pull the old bank robbery, but is persuaded by his wife, who plays the role of an accomplice during the early part of the play. Leaving the house against her wishes, he is ready for the job. Lights turned low, shots are heard outside, etc., followed by his reappearance with a bottle of milk for the baby, explaining he passed the gun for the only food. Very talky, with no action until the conclusion.

Joe McWilliams in his first did his share, following the film. He had started out as a single in 1918, but since has shown a fine improvement, especially his present offering. His routine consists of comedy talk, songs and poem imitations, the latter predominating for returns. He also does the old-time poker imitation of Jack Williams, imitating the fact it comes up the turn for the audience appears to know what is coming. McWilliams just now needs better comedy talk and should stick to the poker more and the deeper spot on the big time might follow.

Recently and Halls were most in drawing. Each makes an entrance from a light cut out on a special stage during the ordinary question and answer songs. Their routine is a good one, and they are very capable. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled.

Halls and Halls, both of them, are very capable. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled.

KEENEY'S, BROOKLYN.

Instead of building up the regular order of the vaudeville act, the house was a handful of seats short of capacity, the excellent vaudeville bill and the late Oliver Thomsen's last picture, Everybody's Sweetheart, combining for a draw, with the picture probably figuring about 25 per cent in the total pulling power.

The first half show was a very good one, and it was very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled.

Public Affairs, George's was the big hit of the show, stopping the coming and the audience refusing to get out of their seats. The act was a good one, and it was very well handled. The girls are very capable, and the scenes are very well handled. The girls are very capable, and the scenes are very well handled.

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Some Advice In Reference To Vaudeville Contracts

In order to place vaudeville on a stronger business basis, I have endeavored, as far as the B. F. KEITH VAUDEVILLE EXCHANGE is concerned, to have all agreements of whatever nature recorded in the contract. Then there can be no question. This eliminates the expressions often heard—"The manager told me that that was all right"; "my representative told me I was to go to such and such a place, and have so much time"; "the booking manager told me that I should have a certain spot on the bill," and other remarks of this kind.

To avoid this, it is necessary that artists sign and return their contracts promptly, and have their different understandings written in the contract before accepting the same; otherwise the contract will stand as originally signed. Strict attention should be paid to the liability clause, for once a contract is signed, both the manager and the artist become liable to each other for the fulfillment of the same. The manager of a local house is not aware of what has been said between the artist and the manager, and the booking manager and the booking representative. He can only decide conditions according to his contract, which he receives from the Booking Office, or which the artists have themselves.

In order that the artists may have these contracts when they fulfill an engagement, orders have been given in the B. F. KEITH VAUDEVILLE EXCHANGE that contracts must be issued immediately the act is booked, signed and sent to the artist or to the artists' representative for their signature.

Our great trouble at the present time is that the artists do not return their contracts; they put them in their trunks and forget all about them. We are obliged daily to write all over the country requesting artists to return the contracts immediately they receive them, either signed or unsigned, according to their own disposition. Our Contract Department has been reinforced, and strict orders given that contracts must be filed for every act booked through this office.

This is one of the reforms that we are endeavoring to create, and if there is to be any improvement, it must be with the assistance of the artists.

Please co-operate with the Booking Office; sign your contracts on receipt of same, and return them to the Booking Office or to your representative.

E. F. Albee

BILLS NEXT WEEK

(Continued from Page 25)

PORTLAND, ORE.
Fantage
Kenny Moore & B
Barry Livingston
Toby & McGowan
"What of Mirth"
Julie Dike
Glenanne Billings

SEASIDE, CAL.
Fantage
(125-27)
(Some bill plays)
Shirley Buck-
ton, 12-13
Robt. Swan
K & M Kohn
Walter Law Co
Tobias & Wood
"Private Property"

SALT LAKE
Fantage
Bell & Gray
Sol Borne

Hughie Clark
Harvey & Norton
Giddy & Giddy
Freddie Trapp

SAN DIEGO
Fantage
Gardner & Blayney

SAN FRANCISCO
Fantage
Mack & Williams
Kenny & Kohn
Howard Fiske Allen
Kochel
Jarrow
A Raybelle Band

TACOMA
Fantage
Lambert & Williams
Clayton & Norton
Walter Gordon
Dorothy Dwyer
Lorrie & Wood
4 Harbinger

TORONTO
Fantage
"Apple Tree Time"
"Just Prancing"
Rahn & Beck

WINNIPEG
Fantage
Winnipeg Trio
G & H Perry
"State Room 19"
Nada Norvane
"Putting It Over"

WYOMING
Fantage
Winnipeg Trio
G & H Perry
"State Room 19"
Nada Norvane
"Putting It Over"

MILES-PANTAGES
Fantage
Winnipeg Trio
G & H Perry
"State Room 19"
Nada Norvane
"Putting It Over"

Samuel & Lorraine
Weaver & Weaver
Rene King

VANCOUVER, B. C.
Fantage
"Get in Act"
DeVore & Taylor
Austin & Delaney
"Melody of Youth"
Freddie Trapp

VICTORIA, B. C.
Fantage
Fulton & Mack
Morrell Co
William & McIlroy
Salem & Baker
Joe Whitehead
"Sweet Station"

WYOMING
Fantage
Winnipeg Trio
G & H Perry
"State Room 19"
Nada Norvane
"Putting It Over"

WYOMING
Fantage
Winnipeg Trio
G & H Perry
"State Room 19"
Nada Norvane
"Putting It Over"

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WYOMING
Fantage
Winnipeg Trio
G & H Perry
"State Room 19"
Nada Norvane
"Putting It Over"

Rock & Stone
Abramson & Johns

INTERSTATE CIRCUIT
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PROFESSIONAL COPIES AND VOCAL DEMONSTRATIONS READY
Everybody's Wise Who Sings
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OUR OTHER NEW ACT NUMBERS:
THERE'S A ROMEO FOR EVERY GIRL I KNOW
I WOULD LIKE TO HAVE A GIRL LIKE YOU
"I'D BE GOOD" (Yes, for Good, for a Good Girl)
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FIRST NEW YORK APPEARANCE
OF
MAE
GEO.
MELVILLE AND RULE
THIS WEEK (Oct. 18), KEITH'S ROYAL Representative ED. S. KELLER

CHARLES WITHERS

— IN —

"FOR PITY'S SAKE"

Now Playing at NEW AMSTERDAM THEATRE, New York City, in "Hitchy-Koo 1920"

LONDON

We are still of the opinion that one of the funniest things in London is Charles Withers in "For Pity's Sake." It is a perfect piece of acting.—London "Times"

The best part of the Revue "Whirligig" comes in the second half and reaches its height in that riotously funny Charles Withers' sketch "For Pity's Sake."—London "Daily Telegraph"

Charles Withers' performance is one of the funniest scenes ever put on the stage.—London "Observer"

PARIS

Charles Withers in "For Pity's Sake" is good enough to make any revue a success.—Paris "Referee"

NEW YORK

Charles Withers on the old time melodrama is screamingly funny.—New York "American"

One of the biggest laughs of the evening was a sketch by Charles Withers as manager in his melodrama "For Pity's Sake."—New York "Evening World"

In the hilarious uproar along came Charles Withers and his burlesque theatre and the poor ill-treated ribs began to shake all over again.—New York "Morning Telegraph."

BOSTON

Charles Withers in his small town opera house starts the audience in a giggle which ends up in hysterics.—Boston "Record"

Charles Withers in "For Pity's Sake," which was entirely new to me, and I howled as loud as anybody at the antics of the country theatre manager.—Boston "Herald."

Perhaps the funniest of all sketches and revues is Charles Withers in his old style melodrama "For Pity's Sake." It fairly convulsed the audience with laughter.—Boston "Globe."

Direction C. B. MADDOCK

The 15th
Anniversary
Number
of

VARIETY

Will be issued in
DECEMBER

Announcements in that issue received by Variety before November 1st, next, will be given preferred position

Ten per cent. discount may be deducted before that date when remittance accompanies order.

BURLESQUE ROUTES

(Oct. 25-Nov. 1)

All Jazz Revue 25 Empire City
Circuit 1 Lyceum Columbus
Around the Town 25 Academics
Buffalo 1 Cadillac Detroit
Bathing Beauties 25 Gayety New-
ark 4 Hugs heading 1-6 Grand
Trenton
Beauty Revue 24 Empire Cley-
land 1 Avenue Detroit
Beauty Trust 25 Olympic New
York 1 Gayety Newark
Best Show in Town 25 Jacques
Waterbury 1 Minors Bronx New
York
Big Revue 25 Englewood Chi-
cago 1 Standard St. Louis
Big Wonder Show 25 Orpheum
Paterson 1 Majestic Jersey City
Bon Tons 25 Empire Albany 1
Gayety Boston
Bourgeois 25 Gayety Boston 1
Grand Hartford
Bourgeois 25 Gayety St. Louis 1
Star & Garter Chicago
Broadway Belle 25 Worcester
Worcester 1 Gilmore Springfield
Vaudeville Girls 25 Penn Circuit 1
Gayety Baltimore
Cute Cuties 25 Rialto Reading 24
30 Grand Trenton 1 Bijou Phila-
delphia
Flashlight of 1924 25 Palace
Baltimore 1 Gayety Washington

Polles of Day 25 Gayety Wash-
ington 1 Gayety Pittsburgh
Police of Pleasure 25 Gayety
Milwaukee 1 Haymarket Chicago
Polly Town 25 Gayety Omaha 1
Gayety Kansas City
French Frolics 25 Lyceum Colum-
bus 1 Empire Cleveland
Verve de Louche 25 Star & Garter
Chicago 1 Gayety Detroit
Girls From Fullon 25 Cadillac De-
troit 1 Englewood Chicago
Girls From Happiness 25 Empire
Newark 1 Canton Philadelphia
Girls From Joyland 25 Star To-
ronto 1 Academy Buffalo
Girls of U. S. A. 25 Gayety Buf-
falo 1 Gayety Rochester
Golden Creek 25 North Amboy 24
Plainfield 25 Stamford 24-30 Park
Bridgeport 1 Empire Providence
Grown Up Babies 25 Standard St.
Louis 1 Century Kansas City
Hastings Harry 25 Olympic Cincin-
nati 1 Columbia Chicago
Hip Hip Hurrah 25 Grand Hart-
ford 1 Jacques Waterbury
Hits and Hits 25 Hurtig & Rea-
mond New York 1 Empire Brook-
lyn
Hurly Burly 25 Majestic Scranton
1-3 Armyory Binghamton 4 Au-
burn 1-4 Inter Niagara Falls
Jazz Babies 25 Gayety Minne-
apolis 1 Gayety St. Paul
Jingle Jingle 25 Empire Brooklyn
1 Empire Newark
Jollities of 1924 25 Gayety Pitts-
burgh 1-3 Park Youngstown 4-6
Grand Akron
Joy Riders 25 L. O. 1 Gayety
Brooklyn
Kandy Kids 25 Gayety St. Paul 1
Gayety Milwaukee
Kelly Law 25 Peoples Philadelphia
1 Palace Baltimore
Kewpie Dolls 25 Gilmore Spring-
field 1 L. O.
Lad Lifters 25-26 Lyceum St. Joe
1 Gayety Minneapolis
Liberty Girls 25 Empire Toledo
1 Lyric Dayton
London Belle 25 Majestic Jersey
City 1 North Amboy 2 Plainfield
3 Stamford 4-6 Park Bridgeport
Maid of America 24-26 Borchel
Des Moines 1 Gayety Omaha
Marion Dave 25 Lyric Dayton 1
Olympic Cincinnati

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The Misses Dennis

In "SONGS"

B. F. KEITH'S RIVERSIDE Next Week (Oct. 25)

TO FOLLOW

Week of Nov. 1,	Orpheum, Brooklyn
" " " 8,	Palace New York
" " " 15,	Colonial "
" " " 22,	Alhambra "
" " Dec. 13,	Royal "
" " " 20,	81st St. "

BOOKED SOLID FOR 40 WEEKS

Thanks to Mr. E. V. DARLING
and Mr. S. K. HODGDON



RUTH

ANN

CHERRY

"Milton Throat Teller" 25 Gayety Montreal 1 Empire Albany
"March of the Stars" 25 Star Brooklyn 1 Empire Hoboken
"Monte Carlo Girls" 25 Hippo Philadelphia 1 Star Brooklyn
"Naughty Naughty" 25 Gayety Louisville 1 Empire Cincinnati
"Pamper Flirt" 25-27 Cohen's Newburg 25-30 Cohen's Poughkeepsie 1 Howard Boston
"Portland Whirl" 25 Empire Providence 1 Casino Brooklyn
"Rock a Doo" 25 Casino Philadelphia 1 Hurst & Reamon's New York
"Powder Puff Revue" 25 Star Cleveland 1 Empire Toledo
"Puss Puss" 25 Century Kansas City 1-2 Lyceum St. Joe

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"Raggle Dangle" 25 Empire Hoboken 1-3 Cohen's Newburg 4-6 Cohen's Poughkeepsie
Reveries Al 25 Columbia New York 1 Casino Brooklyn
Reynolds Abe 25 Gayety Toronto 1 Gayety Buffalo
"Record Breakers" 25 Avenue Detroit 1 Victoria Pittsburgh
"Roachland Girls" 25 Gayety Rochester 1-3 Bastable Syracuse 4-6 Gayety Utica
Singer Jack 25-27 Park Youngstown 25-30 Grand Akron 1 Star Cleveland
"Social Pulling" 25-27 New Bedford New Bedford 25-30 Academy Fall River 1 Worcester Worcester
"Social Maids" 25 L. O. 1 Gayety St. Louis
"Some Show" 25-27 Grand Terre Haute 25-30 Park Indianapolis
"Sporting Widows" 25 Gayety Kansas City 1 L. O.
"Stop Lively Girls" 25 Casino Brooklyn 1 Peoples Philadelphia
Stone & Pillard 25 Gayety Brooklyn 1 Olympic New York
"Sweet Sweeties" 25 Howard Boston 1-3 New Bedford New Bedford 4-6 Academy Fall River

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"Tempters" 25 Gayety Baltimore 1 Folly Washington
"Tinkle Tinkle" 25-27 Armory Banghamton 25 Auburn 29-30 Inter-Ningara Falls 1 Star Toronto
"Tid Bits of 1920" 25 Folly Washington 1 Trocadero Philadelphia
"Tiddly Winks" 25 Haymarket Chicago 31-1 Grand Terre Haute 2-4 Park Indianapolis
"Town Scandals" 25 Casino Boston 1 Columbia New York
"Twinkle Toes" 25 Miner's Bronx New York 1 Orpheum Paterson
"Victory Belles" 25-27 Bastable Syracuse 25-30 Gayety Utica 1 Gayety Montreal
"Whirl of Mirth" 25 Victoria Pittsburgh 1 Ives Circuit
White Pat 25 Trocadero Philadelphia 1 Majestic Scranton
Williams Melba 25 Columbia Chicago 25-27 Herchel Des Moines

ATLANTA.

ATLANTA.—First half, "The Girl in the Limousine; last half, "Rud-dies"
LOEW'S GRAND.—Vaudeville and first-run feature photoplays
KEITH'S LYRIC.—Vaudeville
FORSYTH, RIALTO, STRAND, CRITERION.—Pictures

Al G. Phil's Minstrels, with Bert Swar holding down feature honors, did a turnover business last week at \$1.50 top.

Loew's Lyceum, which closed for

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Brooklyn N. Y. 150 W. 42nd St. N. Y.
Rm. 45 Grand 1225 Madison Theatre

renovation, immediately following the opening of the Loew-State Oct. 7, will reopen Oct. 24 as a picture house. "Madame X" will be the opening feature. Laurel H. Keene, assistant to R. A. Schiller, general Southern representative of the Loew circuit, is in charge of the opening.

R. M. Stainback, familiarly known as "Uncle Ben" who was appointed manager of Loew's new State theatre in Memphis, has received another promotion. He now represents the Loew interests in Memphis, which include three theatres. W. A. Finney, formerly manager of Loew's Garrick in St. Louis, succeeds Mr. Stainback as manager of the Loew-State and Eddie Cline succeeds Mr. Finney at Loew's Garrick.

Don Shogler, formerly at the Majestic in Los Angeles, is now in the box office of the Atlanta here.

Ed Salter, publicity representative for the Johnny J. Jones Shows, playing at the Southwestern Fair, succeeded in crashing very heavy in the local papers. Ed planted a two-column story and cut of his boss.

The Lyric, playing Keith vaudeville here, has added a two-reel comedy to its program.

Forth-coming additions to the Loew circuit in the South include houses in Jacksonville and Louisville, as well as new houses in Birmingham, St. Louis and New Orleans.

BALTIMORE.

By F. D. O'Toole.

LYCEUM.—"Pleasantly to Broadway," an international revue presented by A. Ray Gault, opened here Monday to fair-sized audience and was well received. Although this house, which was just taken over by the Shubert interests, has been showing about the best entertainment since here this year. It has not been drawing as well as the downtown houses.

ACADEMY.—Rock's "Rings of 1920," full of action, gaudy music and other delights at times on the big screen, but in real entertainment for the most part and will draw well during its stay here.

PHILADELPHIA.—"The Champion" with Grant Mitchell in the leading role, opened heavily up here last night, when a capital speech from the star was included upon by the large audience. The play is clean and straight comedy and the best of that type to play here this year.

MARYLAND.—Vaudeville
AUDITORIUM.—"Rud-dies," run-

JANET OF FRANCE

—AND—

CHARLES HAMP

Booked Solid Till June, 1921

Oct. 25—Albee Theatre, Providence
Nov. 1—Wanamaker and Foster's
Nov. 8—Hippodrome, Cleveland
Nov. 15—Keith's, Columbus
Nov. 22—Keith's, Indianapolis
Nov. 29—Hippodrome, Youngstown
Dec. 6—Keith's, Toledo
Dec. 13—Empire, Grand Rapids
Dec. 20—State Lake, Chicago
Dec. 27—Orpheum, St. Paul
Jan. 3—Orpheum, St. Paul
Jan. 10—Orpheum, Duluth
Jan. 17—Orpheum, Winnipeg
Jan. 24—Edmonton and Calgary
Jan. 31—Orpheum Theatre, Vancouver
Feb. 7—Moore, Seattle
Feb. 14—Hoffig, Portland
Feb. 21—Orpheum, San Francisco
Feb. 28—Orpheum, Oakland
Mar. 7—Harrington and Fresno
Mar. 14—Orpheum, Los Angeles
Mar. 21—Orpheum, Salt Lake City
Mar. 28—Orpheum, Denver
Apr. 4—Orpheum, Lincoln
Apr. 11—Orpheum, San Mateo
Apr. 18—Orpheum, Omaha
Apr. 25—Orpheum, Kansas City
May 2—Palace, Chicago
May 9—Riverside and Terre Haute
May 16—Springfield and Hartford
May 23—Champaign and Lincoln, Ill.
May 30—Burlford and Madison

Direction, PAT CASEY
E. K. NADEL, Representative

Vaudeville Managers and Bookers, Attention!

'THE WOMAN DODGER'

A new screaming farce with BRYON and LANGDON

See ALF. T. WILTON

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"The ZIEGFELD FOLLIES of 1920"

ARE NOW SINGING WITH THE GREATEST KIND OF SUCCESS.
OUR BIG NOVELTY SONG IS

MY HOME TOWN IS ONE HORSE TOWN BUT IT'S BIG ENOUGH FOR ME

Lyrics by
ALEX. GORDON

Brightly (But no fool)

Is a one horse town and young Sam - too brown.
Aft' er months called by, Sam has thought he'd try.

Thats where he spent all his years. A city broad some down to the country town.
Sam by the way, it was a good trip, he had thought the west day. He said "Sam, you were born here to find out broad way."

What a pit - y you're out in the city. These Sam - too just go - phed.
You work you on, and you work you on, the city life for me.

REFRAIN
By home town is a one horse town but it's big enough for me. The pop - o - is this is not broad way. The cash find the town on a map at all. But just the same it was broad way to me. To be with mother and my fan - t - ly. My home town is a one horse town, but it's big enough for me.

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AL COOK



ning too long to be a big drawing card here, but was well received opening night.

HIPPIDROME - Pop vaudeville.
COLONIAL - Film. "Paul's Gold," opens this house on its career as a picture theatre again. Melodramatic shows have been the attraction here since the season opened, but the

patronage did not warrant their continuance.

GARDEN - Vaudeville.
PALACE - "Follies of the Day."
GAVITY - "Tid Bits of 1920."
POLLY - "Jazz Girls."
LYRIC - "The Storm of Life" presented Monday night by the Metropolitan Yiddish Opera Players of

Philadelphia to crowded house. This is the second of a series of plays to be given by the company in this city and are conducted under the local management of Nat Youngelston. Joseph Schoenfeld and Great Dyers proved acceptable in the leading roles.

NEW - Film. "Everybody's Sweetheart."

PARKWAY - Eugene O'Brien's first new picture for some time to show here. "The Wonderful Chance."

WIZARD - "Something to Think About" second week.

STRAND - Constance Denny in "39 East."

The Court of Appeals at Annapolis reversed the opinion previously handed down by Judge Morris Roper in the Baltimore Circuit Court that it was legal to submit the question of Sunday pictures up to referendum of the people to be voted on at the coming November election. A brief synopsis of the decision was made immediately so that the ballots could go to print, but the decision in full has not as yet been made public. Indications pointed to a large majority in favor of Sunday entertainments, and the question will be carried to the Supreme Court by the local theatre managers' association but will not come up in time to be voted on this year.

The Screen Club of Maryland, an organization of exhibitors of moving pictures, has secured a permanent club house at 430 East Lexington street. The constitution and by laws are being framed by a committee headed by Guy L. Wonders.

BOSTON.

By Leo Libbey.

ORPHEUM-LORW - Vaudeville and pictures.

BOSTON - Pictures and vaudeville.

BLU - Pictures.

GORDON'S OLYMPIA - Pictures and vaudeville.

SCOLLOP OLYMPIA - Pictures and vaudeville.

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Late Star of Gus Edwards' Rehearsals

WHAT THE CRITICS OF NEW YORK SAID OF

'Mecca'

World's Premier. Century Theatre, New York, Oct. 4, 1920

AN EDITORIAL

IN

The New York Times

October 13, 1920

A Tribute Never Before Achieved by the American Stage

MECCA

The revenues of whirling time are not always bitter. The New Theatre was built by a group of middle-spirited citizens as a temple of the drama. It was made beautiful by gifts from the art treasures of William K. Vanderbilt and guaranteed to the people of America as "immune from the Sheriff." Today the New Theatre is the Century Theatre—the home of gorgeous spectacle, of music and song, of youth and beauty in choragic revels; yet it is beyond question that plays of the order of "Chu Chin Chow" and "Aphrodite" and "Mecca" have given more pleasure to a larger public than the productions of Shakespeare and Sheridan, of Pinero and Galsworthy and Maeterlinck, for which the theatre was erected.

This frustration of high enterprise is not blameable upon public taste. When the proposed dimensions of the New Theatre were made known—before any of the competing architects had put pencil to paper—local critics pointed out that the auditorium was far too large for the effective presentation of the kind of play intended, too large for the audience of a repertory theatre. English critics called in consultation said the same, William Archer predicting in so many words that the logical end of such a house was popular melodrama. Yet the work went on. In the material sense the New Theatre escaped no humiliation, excepting only the Sheriff. Artistically it was not without honor. Years before the similar demonstrations of Granville Barker in London, and Jacques Copeau in Paris, it showed that the full force of the Elizabethan drama cannot be developed except by emulating the beautiful simplicity of Shakespeare's stage, and by earnestly seeking to reproduce the masterly fluidity and variety of his stagecraft. In the balanced strength of the New Theatre company, the suave and unobtrusive beauty of its productions, the Director set a standard which has not since been equaled. Other years will doubtless see the project revived under conditions that are possible.

Meantime the more popular art has journeyed to its Mecca. For those who belong to the faith it is a true shrine. The play is by Oscar Ancho, and is written in the vein of his "Chu Chin Chow." The costumes are by Percy Anderson, who, through his long life, has been the acknowledged master of harmonious beauty in design and of silver splendor in coloring. Certain costumes by the Russian Leon Bakst, evocative of a more riotous modern school, are incorporated into an ensemble of unadorned brilliancy. The dances and choreography are by another brilliant master, Michel Fokine, his direction flawless, his judgment unerring, his work in daring organization of dance, in the part of an unerring hand, in the magnificent power of its shade, color and light and movement, the beauty and the fire of the body, the sense of rhythm and grace, and when they are used discreetly are not lacking of a wealth.

ALEXANDER WOODBURY, *N. Y. Times*—"Mecca" is a great achievement. As rich and sumptuous in pageantry as the American theatre has known. It is the work of the man who dreams and produces it, whose theatre instincts, whose passion for color and movement, whose boundless ambition, whose curious genius "Mecca" represents. This is Morris Gest. He has been called the Imperial Morris Gest, and the description was never more apt. For the impulse and the force to take old story books and London studios and the far banners of India and the talents of his own Russia to enrich his theatre smacks of empire. An entertainment better than "Chu Chin Chow" and immeasurably superior to "Aphrodite." "Mecca" is a gorgeous show—the work of a man who has in him something of Diaghileff and something of P. T. Barnum. Here is something that all the theatregoers in America will enjoy. It is a sumptuous pageant.

LAWRENCE REAMON, *N. Y. Herald*—"Mecca" is a gorgeous spectacle. The audience was delighted with its beauty and felt the tuggering of its dramatic story. A beautiful and thrilling spectacle which the public will long enjoy.

LEO LINDEN, *New York World*—"Mecca" is a rich feast for the eye. An Oriental spectacle extravagant in beauty with amazing ballets created by Fokine. Our stage has possibly never been quite so rich before in sumptuous wonders of color and movement and design to dazzle and intoxicate the senses. It is a giant extravaganza presented with seeming disregard of cost. It is magnificent. Every one will want to see this wonderful pageant, and repeated visits to it will disclose new marvels.

HERMAN BROWN, *N. Y. Tribune*—"Morris Gest's production of 'Mecca' is more beautiful and more daring than 'Aphrodite.' It is gay with color and gorgeous ballets. Beauty as well as technique. The ballet is beautiful as well as startling."

ALAN DILL, *N. Y. American*—"Mecca" a gorgeous production. It was a range of color and more eyes grew blinky in the dazzling lights. The costumes were marvellously fitted and designed, and there was one train worn by the lady who was always asking for revenge that was such a masterpiece of beauty that one hated to see it disappear. The effect was bewildering. New phases of color seemed to be introduced into "Mecca" and new combinations. The artist would revel in the spaces of hue and the convulsions of color variation. These were wonderfully thought and distinctly unusual. The ballets arranged by Michel Fokine was riotously provocative. Scores of dancers of both genders swirled all over the staircase in a positive orgy, finally swarming on the curtain fell. It was admirably arranged and seemed to capture the audience."

MISS McILPATRICK, *Daily News*—"Morris Gest being again the genius of the piece, it has a heady magnificence that is quite astonishing. He has a marked flair for this sort of entertainment. You never saw anything like it."

CHARLES BARNETT, *Evening World*—"Mecca" the greatest of spectacles. The marvel of the Century. There has never been anything like it. Without doubt it is the greatest of spectacles. One gorgeous scene after another filled the stage. Rich processions were followed by ballets fairly drunk with color, especially the bacchanal at the end of the second act, marked by abandon and extravagance that made the senses reel. The exquisite beauty of it all gave a poison license to the proceedings. It was a night of Arabian nights and the ear was deafened by riotous voices and equally riotous music. In every respect "Mecca" scored a stupendous triumph."

HERMAN MANTON, *Evening Mail*—"Great indeed is 'Mecca.' The best thing in the way of spectacles America has seen. By Allah 'Mecca' is great. Also by Morris Gest who imported the spectacle, and by Oscar Ancho who wrote it between performances of 'Chu Chin Chow,' and by Michel Fokine who created the ballets. By all concerned in fact, for if we are not mistaken, here is the biggest thing in the way of spectacles America has ever seen. 'Mecca' is indeed worth one's own pilgrimage."

STEPHEN HARTMAN, *N. Y. Sun*—"An gorgeous as an Oriental sunset 'Mecca' burnt upon first nighters and held them enthralled. The Fokine ballet brought forth cheers. The ballet is a wealth of color, life and motion such as Fokine only can stage. At the end the wild bacchanal stirred the blood of the audience."

FRANK J. HUGHES, *Evening Tribune*—"Mecca" surpasses all previous theatrical productions. Morris Gest makes new production that goes beyond anything previously known. 'Mecca' is the best work in pageantry, in this spectacle, in any extravaganza. The big crowded stage filled the eye with delightful scenes of color and movement and beauty."

FRANK J. HUGHES, *Evening Tribune*—"Nothing more pretentious in coloring, nothing more riotous in the dance, nothing more pleasure in conception and execution, nothing more splendid in the past, nothing more to be seen in this city in decades of years than this wonderful bacchanal which closed the second act of 'Mecca' and brought forth such a riot of which was truly magnificent. But the bacchanal is only one of the many scenes of which the expenditure were lavished in the spectacle, and even artistically having given the time to conception, design and execution."

Long Tack Sam

(THE ONLY, AND ORIGINAL)

After a Two Years' World Tour, Again Appearing at B. F. KEITH'S PALACE, New York, This Week (Oct. 18)

Next Week (Oct. 25), KEITH'S RIVERSIDE, New York

Direction H. B. MARINELLI

FRANKLIN PARK, LANCASTER, PENWAY, OLD SOUTH—Pictures
PARK—Pictures
ST. JAMES—Pictures and vaudeville.

MAJESTIC—The fifth week of the film, "Way Down East," which is a big hit here.

SHUBERT—The seventh week of "East is West," which is still going big. May drop off now when another Chinese play, "The Son-

Daughter," is booked into another rival Boston house.

WILBUR—"Iron" closed the house on Saturday night, after playing five matinees during the week. Went out of town drawing capacity. "As You Were" opened Tuesday night.

COLONIAL—Opening of the "Follies," which comes here earlier than it has for several seasons past, and which is in for a four weeks' stay. It should play to capacity.

HOLLIS—The third week of "Transplanting Jean," one of the best shows of the season.

PARK SQUARE—The second week of Frances White in "Jimmie" to very good business.

GLOBE—Second week of Jimmy Hunsay and Rino Samuels in "Tattle-Tales" ended abruptly Tuesday night.

PLYMOUTH—"Scandal" came

into this Shubert house on Monday night with the Shubert representatives here giving this show their special attention.

BOSTON OPERA HOUSE—In line with the policy of the Shuberts to bring their Winter Garden shows in here, "Cinderella on Broadway" opened at this house for a couple of weeks.

TREMONT—Opening of "The Son-Daughter" to one of the best opening houses of the season. Big society clientele at this the opening night.

ARLINGTON—"Paddy the Next Best Thing" opened at the Shubert moderate priced house on Monday.

COFFEY—"Lady Frederick," the offering of the Jewett players.

TREMONT TEMPLE—The second week of "Humoresque."

CARNO—"Hip, Hip, Hokey" company.

GAYETY—The Reeves show.

HOWARD—The "Social Follies" company.

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MAJESTIC—Chauncey Olcott in
"Marusha." Rarely holding its
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cast.

AN ENTHUSIASTIC SENSATION

FIRST NEW YORK APPEARANCE

Blipped the Show in Second Position at B. F. KEITH'S ROYAL THEATRE

THIS WEEK (OCT. 18)

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Direction I. KAUFMAN

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in Variety, to the winning artist-advertiser, who, during that period, has inserted in Variety the most original or readable advertisement.

The size of the advertisement has no bearing in the selection. Matter only will be considered.

Some years ago artists when advertising in Variety devoted considerable thought to their announcements. They made them punchy by catch lines, phrases or subject matter leading up to the main point of the announcement. This was nearly always of a humorous character and kept the advertising section of Variety very lively.

In the multiplicity of other affairs this forceful manner of advertising by artists has been lost with the announcements of past seasons merely matter of fact statements. While it may accomplish the same publicity result, the snappy style of ad makes better reading and, therefore, obliges the name of the advertiser to linger longer in the minds of the reader.

The selection bi-monthly of the advertising prize winner will be made by committee of three from the staff of Variety, with no member of Variety's staff allowed to write an advertisement that shall enter into the competition.

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Khaym, Forest and Church, Miller and Griffiths, Kelly and Stone, "What Love Will Do."

LYRIC — Pictures, "A Tolek Show"; vaudeville, "A Night with the Poets," Benfetta Brothers, Lew Rice, Rowe and Lyons, Chapman and Ring.

EMPIRE—"A Chance Every Girl Takes."

STRAND—Pictures, Charles Ray, "45 Minutes from Broadway"; "Non-sense," comedy.

PALACE — Film, "The Devil's Possession."

The Regent, a picture house owned by the Mark interests, was broken into Sunday night and over \$1,000, representing Saturday's and Sunday's receipts, stolen.

A local lawyer, Allan McNabb, broke into the "Inquirer's" Post side Column with the best "hard look" show story of the year. McNabb acted as a turner for promoters of a floating amusement enterprise in which barges carrying attractions are floated along the Ohio River. Up to July 1 the promoters were stranded, due to excessive rains, but July 4 was locked upon as a life saver. July 3 brought the heaviest rainfall of the season, and the river rose to such a height the barges could not get under the bridges. The show went flat and the lawyer is still looking for his fees.

The concert season opened with

Schumann-Heink doing over \$3,500 which left a neat profit for the local promoters. Tom Burke, although treated severely by the critics, gave his services to the Canisius College drive and stood them up Friday night.

The Olympic Theatre Company has named its new house the Lafayette Square. The company's capitalization was increased this week from \$75,000 to \$875,000.

The Empire ran close to the edge when Blackstone gave a "spiritualistic concert" Sunday. "This week's show, 'A Chance Every Girl Takes,' is advertising 'special ladies' matinees—no men admitted," and "children under 16 not admitted."

Lew Horshel staged the biggest barn dance of his career at the Broadway Auditorium Thursday night. Over 6,000 were present and the jam was so heavy that a near-riot was precipitated. The hall was set to resemble a country village. It is said Horshel sunk close to \$1,000 before he opened the doors.

WANTED — Young Lady Partner for comedy camp part in sketch, "CLAWS OF A VAMP." One who can orange hunting preferred. HARRY DOUGLAS care of Variety, 120 West 40th Street, New York City.

CLEVELAND.

By J. Wilson Roy.
OPERA HOUSE—"Three Wise Men." Next week, Robert T. Mantel.
KEITH'S—Harry Carroll's "Varieties of 1939"; Romah, Sidney

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PHISCILLA—Faden Trio, Jack Lee, "Glimpse of 1921," Ripon Circus, Fifer and Griffith and pictures.

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Part, present and future are represented on the local boards this week. "Fanning Blows of 1930" Varieties of 1930 and "Gambols of 1931" feature the hits.

This is home week at the Play as New & Standard are owners of the current show.

Tom Burke, the Irish tenor, is scheduled here for Nov. 1.

DETROIT.

"Greenwich Village" with Ted Lewis at Shubert-Detroit, doing absolute capacity. Next, San Carlo Opera.

"Mary" at New Detroit. Next, "Monsieur Descaire."

"The Girl in the Limousine" at

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the Garry. Next, New Haven in her new show written by Al Weeks, dramatic editor of the Detroit "News" and former of "Woman about Detroit." Interest is attached to this engagement in view of the work done by Mr. Weeks and Mr. Brown.

At the photograph, "Something to Think About" at the Terminal, "Famous Valley" at the Alhambra, "It's a Good Life" at the Midway, "The Herald" at the Midway, "White New York Stage" at the Washington.

Detroit Symphony Orchestra will play together again Friday night. House completely sold out for the opening.

Best seats for "Aphrodite" coming will be 15, highest seats ever charged for a legitimate attraction.

Abe Reynolds Devis at Gayety.

"What of North" at Avenue.

"Big Sensation" at the Cadillac.

Headline with this week. Mr. and Mrs. Gene Hughes and the Motion Picture Players at Temple, Hill and Bellows at Colonial.

DULUTH.

By James Watts.

ORPHEUM—Vandell. NEW GRAND—"Hill Artists." Beatrice McKenna, French and Inman, Darity and Mervin, Jones and Rogers. Play. NEW CANTON—First half "Curtain" film.

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NEW YORK—First half "The Playhouse" film. NEW ASTOR—First half "Shipwrecked American Consul" film. ZELDA—First half "If I Were King" film. PLEASANT—First half "The Great Escape" film.

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WANTED—Good Variety Acts. WANTED—Big Acts suitable for Moving Picture Theatres. WANTED—Big Variety Acts for 1931 season. For more information, write to Consolidated Amusement Company, 101 Broadway, New York, N. Y.

From Paris, soprano, and Giuseppe Lommi, baritone, both of the Chicago Grand Opera Company, who were to appear here last Friday night, had their engagement postponed just a few hours before the promised performance. Lommi was reported ill. Lommi had prepared a big program for the famous singers, who were recently married in Naples and had just returned to America.

"Fido" the latest starring vehicle for Mary Pickford, which has been shipping at the New York all this week, proved something of a fiasco after a big opening.

Theater managers have been troubled considerably of late with "drunks" despite the prohibition law, and the stage joke, "When does it go into effect?" comes home to the stage here.

ACTS—MATERIAL. CASE, Noddy, Louisville Author. J. C. Schnoter, Inc. 101 Broadway, New York, N. Y.

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of not more than six pieces. Must play music and dance music. Salary \$10.00 per week. Send resume and references to J. C. Schnoter, Inc. 101 Broadway, New York, N. Y.

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PURE face powder cannot injure the most delicate baby skin. The trouble is, too many powders are made in the old-fashioned way, with rice powder. Rice powder is starchy, and, like bread flour, it is quickly turned into a gluey paste by the moisture of the skin. This paste clogs the cuticle, swells in the pores, causing enlarged pores, blackhead, and pimples. A specialist makes a harmless powder by using an ingredient doctors prescribe to heal the skin. Every time you apply this improved powder you give your complexion a real beauty treatment. There is a

thousand dollar guarantee of purity printed on the box, certifying it does not contain white lead, rice powder or any harmful substance. This guaranteed pure powder is called La-may (French, Poudre L'Amie). Because it is pure and harmless, La-may is now used by over a million American women; it is now the most popular complexion powder sold in New York. Women who have used even the most expensive face powders say they cannot buy a better powder than La-may anywhere at any price. There is also a La-may Calcium that prevents the sooting of perspiration.

October is proving a more extensive season of summer here and automobile sales are giving the theatre strong competition. Despite this fact, business has been wonderfully good.

Delays in the delivery of building material have prevented the Clin-

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A number of the "schools" and other
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Police Department the second day
of the engagement.Robert Harnick, of this city, who
for a number of years has been in
the advance of the Harnick & Bailey
shows, left this week for Memphiswhere he will look after the ad-
vertising for Lewis's new theatre.Lena Baker, of "Kinky Kink"
(American Whirl) came here from
St. Joseph, Mo., Monday and en-
tered Hill-Crest Hospital for a
slight operation. She left Friday
to rejoin her company at Minne-
apolis.**AMALGAMATED
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Sydney, Australia.
American Representative NORMAN JEFFERIES Head draws from Bldg., Phila.**MINNEAPOLIS
By DEAN JENSEN.**Hector Carlton, tenor, who ap-
peared here at the Lyceum with
Kitty Gordon, is giving a week's en-
gagement at the New Church, a
picture house.George Harvey of the Horn Film
during Co., Chicago, is in Minne-
apolis rehearsing the R. P. O. R.show, which will have a three night
run at the Auditorium.**NEW ORLEANS.**

By O. M. Samuel.

TULANE—"Nightie Night"
LYRICAL—Clarence Bennett's Col-
ored Carnival
ATHLETIC—"The World and His
Wife"

F. F. Houston after an absence

from the field for six months, is
booking again.Harry Dunn has resigned as pres-
entative of the Tulane to de-
vote his time to his out-of-town
newspaper representation, which
has grown prodigious. He is suc-
ceeded by J. Morgan Ott, former-
ly of the "Item" staff.

The new State theatre at Mem-

PIANIST—At LibertyFirst class, Theatre, Concert
Orchestra ExperienceAddress HENRY ROSE, Flushing, L. I.
General Deliverythis (Loew) has but two shows,
ballets and orchestra. One flat
price of admission prevails in the
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the entire house is seated at 40
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charged for both sections.

Manager Kattman, of the Orp-

Nat LewisTHEATRICAL OUTFITTERS
1500 Broadway New York Citycent, booked in an old Hart re-
sidence, "Hill's Bingen," doing better
with the film than any picture he
has had in months.The Plaza theatre, at Canal and
Drapier streets, has been im-
proved by a drug store. It was
built by Herman Fichtenberg.

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New York San Franciscohas been added to New Orleans'
suburban string. The latest is the
National, owned and operated by
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advisable for artists playing New
Orleans to arrange for reservations
abroad. The winter season have
given evidence of being the biggest
in the city's history.

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Without Expenseshould communicate with Best & Best
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portant. 110 West Forty-second St., N. Y.
Examine photograph and program or
press notice, which will be returned if
not available.the Orpheum, was married last
week to Louise Camino, of the Pal-
ace staff.PANTAGES—Bill booking in
newly or sports at Pantages this
week, with little class revealed in
the unfolding. Business Sunday
was below that of the previous
opening day.

Adverse did well initially. His

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balancing turn is handled with vivacity and leaves a distinct impression.

Rose Valyda smothered herself with dirgelike numbers that meant nothing. Little wonder she received slight response.

Josephine and Turner, styling their offering "At the Harp" were watched quickly.

Paul and Allen provoked gales of laughter with their military travesty that contained much humor.

Jarvis Footlight House has had something since viewed recently at the Palace. The songs employed are now threadbare. There were other discrepancies. The act is now small time. It slipped as a headliner.

THE CRESCENT. The show which opened Loew's State theatre at Memphis was on view at the Crescent the first part of the week, reaching a high average for small time. Conway Tearle in "Marooned Heart" formed the picture section.

Alvin and Kenny, with some fifty work on the rings, started headily. They were applauded throughout, getting considerable at the finish. Gaynell and Mack, with a shimmering drop and appealing personae, did very nicely with their song and dance offering. The pair need a punch at the end, the turn letting down some there.

That old stand-by, "Poor Old Jim," which has served well these many years, attracted movement as of yore at the hands of Mr. and Mrs. Walter Hill. It is one of the sure-fire playlets.

Four Ushers, young fellows garbed as per billing, began mildly, but struck a good stride after getting the harmony under way. It is one of those acts that time will improve.

"On Monte Bay," with its electrical effects, made quite a flash, shaping up as a corking closer and sending them out talking.

Business Sunday was tremendous with perfect weather prevailing.

ORPHEUM.—Light house at the Orpheum Monday evening to witness a program with a modern trend that at times scintillated. Lillian's Pete Petie Canine that pranced through their work with evident delight made one of the best opening acts of the young season. The novel finish elicited unqualified approval.

Millie Mower ran along splendidly the first few minutes, but the continued repetition of heavy sections injured the later returns. Light and shade and universal appeal is what Miss Mower requires. Her value is excellent.

Valerie Rogers played with the same sure method that has always characterized her endeavors, giving to the lines of her playlet magnetic intonations. Miss Rogers' niche is secure. Her company is admirable and aided considerably in the hit achieved. "Fantasies and Waltzes" were nicely received. Both were nervous at the beginning, becoming composed after a bit and doing better as the crowd warmed to them. Walton is too effusive in speaking of the song writing prowess of his partner and some repression would aid.

Kitty Jones, appearing here for the first time, had little trouble in connecting. Talent is appreciated here and Miss Jones possesses codices of it. Her brother and sister came in for a large share of applause also. They held the feature spot with ease.

Signor Prieto was another to score largely registering in all parts of the house. Roy and Arthur had them in well breaking as much china as in the old days when crockery was cheap.

PALACE.—Just when it was thought the Palace first half show had gone astray along came Winifred Gilrairie and Co. and saved it. Previously to the appearance of the dancer and her support the bill looked like one of those things.

Alanson on first received commendation for his novel setting, but the act tempo is too slow and would probably derive more if speeded. "Romance and Sister" might have done better with a costume flash and popular numbers.

John T. Ray and Co. secured little applause Tuesday evening for their three-act in one. Adams and Griffith, with the material they have been using through the years, were an unquestioned success, selling the old stuff to voracious applause.

Winifred Gilrairie and her versatile cast of dancers rose to pre-eminence when viewed from the small-time angle, making an impressive concluding interlude. The costuming and general arrangement brought a rhythmic euphony very seldom achieved in vaudeville offerings.

M. Rowland.

PITTSBURGH.

By Coleman Harrison.

Ernest Evans, who is directing a company of ballet dancers at the Davis this week, was formerly an entertainer to local society.

The current week in local theatricals is featured by the absence of anything resembling musical comedy.

That the Shuberts are determined to make a success of the PTT is evidenced from the class of productions they are sending to that house. This week Paversham in "The

GUY RAWSON and FRANCES CLARE

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LOEW CIRCUIT

Horwitz & Krause

BREAKAWAY BARLOWS

"Laughs and Thrills"
Management: PAUL BRAND

Prince and the Pauper" is drawing heavy crowds. "Mollie" next.

The Guild Players, the local organization of Carnegie Tech drama course graduates, who are operating the Little theatre idea so successfully, will inaugurate their second season with a benefit production of "Alice Sit by the Fire."

The Gayety, running Columbia burlesque, is using an extra attraction, "Tarzan the Ape," this week, announcing him as having come direct from the latest Winter Garden show.

"The Storm" is drawing fair attendance at the Niara. Warped next in "The Return of Peter Grimm."

Leo Dietrichstein is drawing at the Alvin this week, presenting "The Purple Mask." Florence Moore in "Breakfast in Bed" next.

Thurston Hall earned praise on all sides after his opening week at the new Sam S. Shubert theatre where capacity marked the engagement of "Civilian Clothes." "The Eternal Magdalene" is being offered this week, with "Parlor, Bedroom and Bath" the underline.

PORTLAND, ORE.

By Donald A. Skene.

HEHLER—Vaudeville.
BAKER—Stock, "Parlor, Bedroom and Bath."

LYRIC—Musical comedy stock.
PANTAGES—Vaudeville.
HIPPODROME—Pop vaudeville.

The Baker stock company last week played "A Dollar Down," which is having a tryout on the coast with a view of moving to Broadway next season. The play is a mixture of melodrama and good character comedy. After the big dramatic scene, played by Mayo Methot and Melmer Jackson at the end of the second act, the play drags, and the third act will need speeding up for New York audiences.

The Rivoli has a new musical director—Salvatore Santalucia, whose wife is Little Hansen, dancer with the "Passing Show," and sister of Juanita Hansen, motion picture star.

Jensen & Von Herberg, operating five picture houses, have succeeded in getting an injunction against picketing by the musicians' union. The injunction was granted here by Judge Hubert Tucker, father of Harlan Tucker, film star.

ROCHESTER, N. Y.

By L. B. Skoffington.

LYRIC—Robert H. Mantell in stock-pieces repertoire.
TEMPLE—Vaudeville.

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WARWICK-LEIGH TRIO
LEAH WARWICK
AMERICA'S SWEETEST VOYAGER
IN AN UNUSUAL PENDING OFFERTY.
Direction, HORWITZ & KRAUSE

JEAN GORDON PLAYERS
IN
"A HIGHLAND ROMANCE"
Booked Solid Loew Circuit Direction, HORWITZ & KRAUSE

GAYETY—"Victory Belles."
FAYE—Mrs. George Frumoses Henselstein, Myrtle and Vandy, All Hopes, Grace Leonard and Company. Mr. and Mrs. Hugh Henselstein, University Trio, Shirley Mason to Mary Mary Ann, screen feature.
FAMILY—Nat Fields Company in "Nearly a Movie Star."
CORINTHIAN—"Songs of the Poets."
VICTORIA—Four Gypsy Girls.
"Oh, You Vampire," miniature musical comedy, and Mary Miles Minter in "A Camberland Romance," first half, Buck Jones in "The Square Shooter" and two acts, last half.
LOEW'S STAR—"Something to Think About," second week.
REMYNT—David W. Griffith's "The Love Flower."

Stim and once have been the rule at the Corinthian since its reopening. In an apparent effort to win popular favor a display ad is being run daily informing the public that the management has high aims for the house and with a coupon admit to women for 10 cents on certain days.

The steel columns of the National Academy of Motion Pictures, the big picture palace which George Eastman is building, are rapidly rising.

The fair circuit update closed with the Dundee Fair at Dundee by all concerned this year was said to be one of the best for rural fairs in many years, reflecting the general prosperity of the farmers.

Philip R. Blum and A. J. Werdoun, business men at Danversville, have taken over the Russell block in Main street and plan to remodel it into a modern picture and vaudeville house.

SYRACUSE, N. Y.

By Chester B. Sahn.

EMPIRE—First half, Creature Opera Company. Last half, "Jack o' Lanterns."

WHITING—"Temptations of Eve," carded for this house all the week, was cancelled. Polina and Polina, Russian dancers, were booked in for Friday night. House dark rest of the week. All next week, "The Mandarin," which has its premiere in America here.
H. F. KITH—Vaudeville.
BARTHELE—First half, "Milton Doling Dolls." Last half, "Birdsella."

TEMPLE—Vaudeville.

STRAND—All the week, film "In Old Kentucky," good melodrama, but the film gives the impression it was a studied effort to waste in hours.

REMYNT—First part, Babe Ruth's "Headin' Home." This film had one showing at the State Armory some weeks ago, but was packed out when the owner learned the extent of the lighting system in the drill hall. The advertising it got then, coupled with heavy press stuff now, sent the film over the top on Sunday.



NAIO and RIZZO
The ACT WAS A KICK.
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JEAN GORDON PLAYERS
IN
"A HIGHLAND ROMANCE"
Booked Solid Loew Circuit Direction, HORWITZ & KRAUSE

CRESCENT.—All the week, Pauline Saxon's "Humoresque."
TOP.—All the week, Alice Brady's "A Dark Lantern."
SAVOY.—Reopened on Wednesday with Pauline Saxon's "Madame X." House has been extensively remodeled and refurbished.

The Wonderland at Canton, N. Y. is having no trouble with the "gay boys" at St. Lawrence University. The campus started when the students painted their class numerals on the theatre front. Then students expressed their disapproval of one of the recent bills by throwing ripe melons at the offending act. Manager Church, however, is suffering in silence and has made no complaint to the police.

May Irwin, her husband and her dog bade farewell to her summer home last week and left the St. Lawrence region for Detroit by auto. Mrs. Edward Warren, wife of a former member of Miss Irwin's "The Water's Pine" company also was in the touring party. They will return to Clayton to vote, and then May and her husband will leave for Florida to spend the winter.

Settlement is announced of the three cases in which Frederick Weyer, orchestra director of R. P. Keith's here, was defendant. The actions, growing out of an auto accident at Need's Pond six months ago, were tried for trial at the present term of Supreme Court at Norwich.

Watertown High School boys created a disturbance at the Olympic theatre there Friday afternoon. Athletics have just been restored at Watertown High, and the boys attempted to "rah-rah" in the theatre. They were ordered out. The same yelling tactics brought more severe results when 75 of the students tried it during military drill under State Military Training Commission. The officer dismissed the students and declined to punch their cards, which action barred them from school on Monday.

Harry E. Morton, proprietor of Lake Ontario Park, and Charles Henselstein, of Danversville, have purchased from Maria Hallock the Park Hotel in East Second street, between Bridge and Ontario streets, at Danvers, N. Y., and will convert the building into a pop vaudeville theatre. The new theatre will seat 250 persons on the main floor. It will be the third largest house in the city in capacity and the second largest in reference to having all seats on one floor.

Anna Pavlova will be presented at the Jefferson street state armory here on Nov. 13, with Francis P. Martin, former manager of the Empire Theatre, in charge of the local arrangements.

"Hazel and Gretel," the three-act fairy opera by Hildebrandt, will be presented at Danversville, Dec. 3 for the benefit of St. Patrick's orphanage.

Mrs. Billy Spencer Klump, who sang the leading role at the present

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Erno Rapen, Conductor

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A New Comedy by AARON HOFFMAN
WITH A DISTINGUISHED CAST

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"MARY"
HUDSON Theatre
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Production of
"THE MEANEST MAN
IN THE WORLD"

REPUBLIC Theatre
Reopening Sunday
"The Lady of the Lamp"
ELTINGE Theatre
Reopening Sunday

"LADIES NIGHT"
A New Play in Three Acts, With
J. C. HARRIS and CHARLES SUGGLES
ALVIN KINO and EVELYN GOSWELL

GOOD TIMES
AT THE
SATURDAY
HIPPODROME
SEATS SELLING EIGHT
WEEKS IN ADVANCE

Belasco Theatre
Reopening Sunday
FRANCES STARR
in "ONE" A NEW PLAY BY
EDWARD SHERRILL

CENTURY Theatre
Reopening Sunday
MECCA
Reopening Sunday

"Enter Madame"
GILDA VARESI
NORMAN TREVOR
FULTON Theatre
Reopening Sunday

At a meeting of the Syracuse Drama League, Inc., held here last night, the league expects to occupy its new property, where a platform will be extended to make a stage 14 by 15 feet, within a month.

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STRAND.

The Strand business on Sunday afternoon was not indicative of any great drawing power on the part of Anita Stewart in the feature, "Harriet and the Piper." As a matter of fact, it was the one Sunday when the Strand and the Capitol should have a walkway in business, for the latter held a holdover from the week, "Behold My Wife," while the Strand held "The Restless Sea," which had been moved from the Criterion, where it had been running for more than five weeks. Still the Strand at the late afternoon show was less than half filled. This was particularly noticeable to one having come direct from the Capitol, where the lower floor had but a few rows empty at the back of the house. At that Director Plunkett of the Strand had a pleasing entertainment surrounding the feature, "Caprice Italian" served as the overture, well played and liked. The Strand Topical Review found the presidential candidates Harding and Coolidge with Man-O-War, the equine wonder, for applause, with the horse getting the best of it.

Catherine Stang, violinist, next offered two numbers, "The Gypsy Tune," by Naxos, and "Naxos," by Kriska.

The scenic was by far the prettiest screen bit of the show. It was an artistic release by the Special Pictures Corp., entitled, "The Friendly Breast of Earth." The coloring was exquisite and applauded.

A pretty prelude was staged for "Harriet and the Piper," Sylvia Ellis, soprano, offering "Ostinato." Following the feature Redfern Hollinshead, who seems a tremendous favorite at this house, sang "In the Wee Little Home I Love," and "All For You" as an encore.

The comedy was an E. W. Hammond release, entitled "The Slimp," which, while having a lot of old-fashioned humor, did manage to get some laughs. Fred.

CAPITOL.

Business at the Capitol on Sunday was a tremendous tribute to the craft of S. L. Rothapfel. On three different occasions afternoon and evening on trying to get into the theatre the lobby was found impassable and finally at the 9:30 show the reviewer permitted himself to be jammed into the house in the midst of the waiting crowds. At that time three doors were open and two doormen at each of them taking tickets, but even this force was insufficient to handle the crowd properly.

The feature attraction for the week is the Rex Beach story, "The North Wind's Malice," in film form, released by Goldwyn. Surrounding it Rothapfel has placed a program entirely in keeping with the atmosphere of the picture. The overture was Suppe's "Post and Prentice," admirably played. It was followed by "Alaskan Wonders" showing the giant ice flows of the Polar region.

The ballet a quintet of dancers headed by Mlle. Gambarelli in "The Swans Waltz," was pretty with a new effect being worked all through the dance. Preceding the feature "Invictus" was recited.

"It Happened in Nordland" was the selection following the feature, and "Such is Life in and On the Water," a Travelaugh, by Hy Meyer, closed the program nicely. Fred.

SOMETHING TO THINK ABOUT.

David Markley Elliott Dexter
Bobbie Anderson Gloria Swanson
Lola Anderson Theodore Roberts
Joe Egan Monte Blue
Dorothy Mary Mason
The Ringer's Daughter Julia Fane
A Country Bachelor James Mason
A Servant Vera Varnum
A Clerk Theodore Knott

"Something to Think About" is a Paramount picture, written by Jeanie Macpherson and presented by Jeanie Lusk. The screen title notes that it is a DeMille production, but the program at the Criterion, where it began an engagement Sunday, does not.

The title is an invitation to meditate upon the moral of the story rather than a name growing out of and descriptive of the tale itself. Just what the moral is does not appear very plainly. Perhaps the writer and producer sought to teach the lesson of "The Miracle Man" that faith accomplishes all things. Several passages at the close of the film play would seem to indicate some such purpose, but the whole thing is confused and fuzzy as to intent.

However, the picture has interesting story values and some smashing photography, notably some shots of a gruesome rainy night among the park benches occupied by wrecks of humanity. Also there is some first rate acting by Dexter Elliott, Claire McDowell and by that splendid character player, Theodore Roberts.

The story David Markley, wealthy, but a cripple, falls in love with Ruth, daughter of the village blacksmith and the wedding is set. Ruth's affections are captured by the strong and handsome Jim Dick and the pair run away, and are married. Jim is suddenly killed, Ruth goes from job to job until she falls

to the depth of poverty and returns home to beg forgiveness, pleading that she is about to become a mother. Her father has meanwhile become blind and stubbornly gone to the poorhouse rather than accept the aid of David. Ruth is about to commit suicide when David finds her, and agrees to take her as his wife, although his love is dead. Four years elapse. They are wedded, but Ruth, although she has come to love her husband, has not been able to awaken his love for her. The baby has grown to be a handsome youngster and chance leads him to the grandfather, an accident which brings about the reconciliation of father and daughter. David's housekeeper has grieved over the estrangement of husband and wife and conducts a sort of Christian science "about treatment" séance, which brings about their happy union and the cure of David's infirmity.

This sounds rather unconvincing in the writing and comes upon the screen in like manner. The "faith cure" episode is exceedingly implausible and difficult to swallow and at other times the motives and emotions of the characters are obscure and unreasonable. It is strange that so thorough a master of story technique as DeMille would be misled into the error that an auditor will believe anything he is told. A picture play incident has to be proved by visible evidence acceptable to the spectator as reasonable and logical.

By way of comparison in "The Miracle Man" the audience was put in the frame of mind to accept the miraculous cure of the boy cripple by the preceding "cure" of the make-believe cripple which gave the youngster an emotional shock such as would generate in his mind consciousness a powerful faith. In "Something to Think About" there is no such adequate preparation. The spectator sees two women in prayer and presently the cripple, coming into their presence, drops his crutches and is cured of his deformity of body and at the same time of his disfigurement of mind. This development comes as a bit of crude absurdity which any audience would resent.

Gloria Swanson makes a beautiful heroine in her moments of repose, but she fails lamentably in emotional command. Her portrayal of the young wife and expectant mother who learns of her husband's violent death was far from adequate. The arts of makeup were all that helped her to show the suffering of poverty. That and her beauty conspired to picture appealing virtue in distress.

The agonies were piled up pretty thick in these portions of the story, with a climax when the girl wrapped her baby's cap about a rope some in a bat-infested stable preparatory to committing suicide. The trouble with the picture appears to be that it is an artificial, uninspired bit of mere fiction rather than a sincere effort to picture life.

HARRIETT AND THE PIPER.

Harriet Field Anita Stewart
Hazel Bunch Ward Crane
Tony Pope Irving Cummings
Ward Carter Byron Morgan
Richard Carter Charles Buchanan
Buckley Carter Myrtle Stedman
Nina Carter Margaret Landis
Tam-O-Shanter Girl Barbara Lamarr
Madame Carter Loretta O'Connor

"Harriett and the Piper" is the latest Anita Stewart feature to be released by First National, and the picture which the Louis B. Mayer office has been predicting for sometime would just about burn up Broadway. From indications at the Strand on Sunday the picture will be far from setting fire to anything, either on or off Broadway, and if it weren't for the following which the Strand has week after week the house might suffer a bump in business.

The story is an adaptation of the novel of the same name which appeared in a magazine devoted to women's wants. Kathleen Norris wrote it and Monte Katterjohn adapted it for the screen. If the completed screen presentation follows Mr. Katterjohn's script then the work is far from being in his best vein. It is a wandering story that does not do the star justice. There are too many other interests constantly creeping in to make it possible for one to keep their mind on the drama of Miss Stewart, who plays the role of Harriett.

There is an introductory bit of the "Tales of the Piper of years ago." Then the story itself opens in Greenwich Village with a free-lance marriage to start things. Then a jump of a number of years and Harriett is discovered as the secretary in the Carter home with Charles Buchanan playing Carter. From that point on and continuing to almost the final scenes of the picture the affairs of the Carter family occupy the entire foreground of the story and Harriett generally moves in a secondary capacity. Of course in the final scenes, after Carter's runaway wife has discovered him and been killed in a motor accident, Harriett comes in for her own.

Ward Crane is the honest. Perhaps he is intended as the physical visualization of the power in this yarn but in making Harriett pay he is forced to pay with his life for an escapade of years before. His performance, however, is one of the

best of the picture. Irving Cummings has a role that amounts to little more than a bit but does exceedingly well in it. Myrtle Stedman shines as the wayward wife, while Byron Morgan and Margaret Landis are the juvenile Carters to perfection.

The direction went after elaborate scenes, such as masquerade balls, lawn tennis, etc., which, while pretty, did not do much to advance the story. Fred.

NORTH WIND'S MALICE

Roger Tom Santachi
Carter Joe King
Harkness Henry West
Abel Walter Abel
Tara Jane Thomas
Lola Vera Gordon
Richard Vera Gordon
Dorothy Vera Gordon
Nina Carter Julia Stewart
Malice Dorothy Wheeler

This is the principal feature of the Capitol program this week. It is a Goldwyn release of the Rex Beach story of the Alaskan country in the days of the gold rush. Carl Harbaugh and Paul Bern are named as co-directors of the production which has no player featured, although Tom Santachi and Jane Thomas carry the principal roles.

The story itself is a rather weird affair that has practically four acts of principal characters. Following one set would be difficult enough, but when four are forced on the screen it makes the picture recital rather slow and involved.

The scenes for the great part are taken in the outdoors and the one good wallop is a corking fight by Santachi and Joe King. A comedy relief running through the picture is furnished by William H. Strauss and Vera Gordon. They have the

role of a Jewish couple who succeed in the far north in the face of overwhelming odds. The manner in which they handle their characterizations lends a much needed touch to the picture.

The juvenile love interest by Walter Abel and Edna Murphy, their story being the third set of principals to watch and the fourth was furnished by the heavy of Harry West.

It is a tale of how little things in life lead to great consequences and details of the years of suffering that may result through small sparks of a married couple who are married in the far north. A man and wife quarrel over a little snow on the floor and a cup of coffee that is overturned. He leaves and goes further north. The wife, after waiting, goes south where a baby is born. Before they are brought together again, there is a new gold strike, the general store is burnt down, the man's brother is arrested for theft and a mail carrier loses his life trying to deliver a letter from the husband to the wife. But they are brought together for the final climax. Interesting in a long drawn out fashion in the picturization of all these events.

With some judicious cutting it seems as though the action of the picture could be speeded and the whole production benefited. Fred.

BLACKMAIL.

"Blackmail" is a Metro Classic featuring Viola Dana and makes a thoroughly interesting comedy drama of the "crack" order. Ingeniously told and with a capital surprise ending. Dallas Fitzgerald directed the picture from Lucia Cham-

berlain's scenario. Floodie Golden is the daughter of a skillful crook, who is shot while committing a robbery and dies in his daughter's arms, advising her to distrust all men and particularly to examine all men by their feet, because thereby she can tell a "cop" from the rest of mankind.

Floodie, on her own, goes in for attracting rich lovers and then blackmailing them. One of her victims retains Richard Hume, a lawyer, to get him out of her toils. The lawyer outplays Floodie, and she is turned partly from revenge and partly for profit, vamps the lawyer to a fare ye well. Having "hooked him," she falls in love with him honestly, as is the way of the screen lady crooks, and they are married.

Here enter her former accomplices in crime, threatening to expose her past unless she gives them large sums of money. Floodie lets it come to an issue with the blackmailers, and her husband present at the threatened exposure. Husband listens unmoved to the exposure of his wife's unsavory past, tells her to decide for herself whether to buy their silence or call the police, and when she has determined to bluff the blackmailers out, the police really pop in and husband lets the secret out. He knew all about Floodie's past before they were married, and loved her in spite of it.

The idea is not new, but the tale is most entertainingly told, with a wealth of amusing incidents.

Miss Dana has a role made to order for her particular comedy method, with its cutting, cutie-cutie character varied by tempestuous bursts of temper. She plays the part for all there is in it. The production is excellent and the cast faultless.



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TO travel with Burton Holmes is to possess the world.

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WHY MILLIONS Patronize METRO Productions

"The Story's the Thing"—The true art of Photo-Drama, as Metro sees it, is in building around a great dramatic theme the personality of those men and women of genius and charm best fitted to lift an audience out of itself into the enchanting realm of romance—and to build around such a story, and such a cast, the secondary lure of scene and effect—of incident and detail that will complete a harmonious, perfect presentation and win the approbation of the public.

To achieve this Art Ideal, every device of Scientific Picturization, the best traditions of Stage and Picture Management must be embodied in the Direction, and the whole animated by that sense of responsibility which the patronage of millions of people entails. And on this basis Metro stands first.



Current RELEASES

THE HOPE

By Cecil Raleigh & Henry Hamilton. ALL-STAR CAST

LOVE, HONOR & OBEY

By Charles Neville Buck. S.L. ALL-STAR CAST

THE PRICE OF REDEMPTION

By J.A.R. Wylie. Starring Mr. Burt LYTELL

CLOTHES

By Avery Hopwood & Channing Pollock. ALL STAR CAST

THE GREAT REDEEMER

By H.H. Van Loan. MAURICE TOURNEUR Super Special

COMING

WINCHELL SMITH'S

The SAPHIRE

Starring Wm.H. CRANE & Buster KEATON

BODY AND SOUL

By William Hurlbut, featuring ALICE LAKE

THE FATAL HOUR

By Cecil Raleigh. ALL STAR CAST

ARE ALL MEN ALIKE?

By Arthur Stringer
Starring MAY ALLISON

METRO PICTURES

CORPORATION

140 West 42d St., New York City

REINHARDT SIGNED BY MET. OPERA CO.

Will Stage Two Productions,
One "The Miracle."

The Metropolitan Opera has engaged Professor Max Reinhardt, the "wizard" of Continental European theatricals.

Variety's informant declared the deal was concluded shortly after Herr Reinhardt left London. En route to Germany, he stopped in Switzerland to affix his signature to a contract presented to him by the Metropolitan's London representative.

According to this report, he is due here around the holiday period. Two productions, so far, are planned. One is a replica of "The Miracle," as presented abroad by him before the war.

The report sets at rest previous announcements that picture interests had combined in an endeavor to bring him to this country.

Among them was H. Rackmann, head of the recently formed United Play Corporation, who, on his return to the United States after an extended visit abroad in the interest of the Famous Players, declared that he had Professor Reinhardt under contract.

Mr. Rackmann, when apprised the Metropolitan had signed the Professor, singularly enough declared that he too, had heard as much. It is understood the original agreement was dissipated when the interests represented by Rackmann failed to pay a certain advance fee to Reinhardt. To this Rackmann replied that he had nothing to say.

COL. WOODS IN CHARGE.

Col. Arthur Woods, former Police Commissioner of New York, at the request of Adolph Zukor, William A. Brady and Lewis J. Schenck, has taken over the work of Secretary of Interior Lane on the Americanization Committee. This committee is instrumental in the free distribution of pictures propagating Americanism as an educational subject among American educational institutions.

The illness of Secretary Lane is ascribed as the reason for the acceptance of the post by Col. Woods.

WALTHAM TROUPE.

San Francisco, Oct. 20. Henry H. Waltham, picture star, is heading a little company which is presenting "Ghosts" in the smaller Coast towns. The show is headed for the Southern States with Dana Hayes as manager. With Waltham are Arthur Rutledge, Elizabeth De Witt, Mary Charleston and William Clifford.

CAPT. STATE'S TRAVELOG.

Capt. State's Travelog was presented Sunday evening at the Selwyn by the Captain, speaking of his pictures in world travels, taken by himself, as the pictures passed in review.

About 350 people were estimated present.

The Travelog left no impression as a Broadway attraction.

75 FILMS FOR JAPAN.

The Inter-Ocean has closed a deal with a Japanese film dealer visiting this country whereby 75 features have been contracted for showing in that country.

Under the terms of the agreement the buyer takes over the territorial distributing rights to a series of 40 World productions, 20 Black Diamond comedies, plus special productions, six Paralta pictures and five World comedies.

GOLDWYN HIS OWN BACKER.

Reuben Goldwyn, who had a statement in the Wall Street banking interests had offered him capital to re-enter the picture industry.

He declared that he does not "need any capital," that his plans for the present are none other than taking a vacation.

"Mickey" Signs Unknown.

Marshall Neilan has signed up Irene Marcellus under a long term contract, which was written on the back of an envelope five minutes after he met her. Miss Mary Bus has just arrived in Los Angeles after finishing a contract in New York and at once will start on her first motion picture.

HAMPTON STUDIOS LEASED.

Los Angeles, Oct. 20.

The executives of the Special Pictures Corporation have taken over the Jesse Hampton Studios and are arranging a formal christening party on the renaming of the studios.

PARKER READ BREAKS DOWN.

Los Angeles, Oct. 20.

J. Parker Read was taken to St. Catherine's Hospital today and is not expected to live. It was announced he was suffering from a nervous breakdown.

SCREEN RAIL ON COAST.

San Francisco, Oct. 20.

The eighth annual Moving Picture Operators' sick fund was held at the Civic Auditorium last Saturday. The affair was a combination of ball, indoor picnic and carnival.

A goodly representation of producers and picture stars attended. The committee in charge was headed by Herman Lubin of the Orpheum and consisted of Frank Love, Jack Van Fleet, Ed Jones and Anthony L. Noreiga, president of the organization.

BROWN SINKS MATERIAL.

Chicago, Oct. 20.

Herbert Brown, who has lately signed with Schenck Film Co., arrived in Chicago to look over two plays for Norma Talmadge, "The Passion Flower," which is now playing here with Nance O'Neil, and "Smilin' Through," with Jane Cowl.

BALTO VOTE ON SUNDAYS.

Baltimore, Oct. 20.

Whether Baltimore will have Sunday openings permitting the showing of pictures, will be decided in this coming election through a referendum vote.

PARKER PRINT FILMED.

"The Parish Priest," a stage play, which Dan Sully offered for 15 years, has been made into a motion picture. Herman J. Garfield of Cleveland arrived in New York with the negative. The production is by Jesse D. Hampton from the story by Daniel L. Hart.

Pittsburgh Paper Here.

The Motion Picture Bulletin, a picture publication in Pittsburgh, has opened a New York office.

This is the first instance in which a publication of this type has established here.

It is in charge of Tom Hamlin.



REX BEACH'S MIGHTY DRAMA OF THE ROMANTIC NORTH APPEARS THIS WEEK AT THE CAPITOL

Vera Gordon, the wonderful mother of "Humoresque," is featured in a role that is peculiarly suited to her inimitable talents. The famous Rex Beach smash is evident in every foot of this wonderful story of the gold fields of Alaska.

Love, revenge, furious jealousy, superhuman endurance, struggle, triumph—a splendid tale, told by a master story teller, acted by a flawless cast!

REX BEACH
Presents
HIS FAMOUS STORY
The NORTH WIND'S MALICE
Directed by
CARL HARBAUGH & PAUL BERN
PRODUCED BY **GOLDWYN STUDIOS**

FRENCH PICTURE NOTES

At the special meeting of stockholders of the Pathe Cinema (a French corporation), held here Sept. 22, the transfer of the London establishment was ratified. This sale provides for 45 per cent. of the common stock of the British company and the total of the preference shares. The stockholders approved the concession of the French renting department to a new corporation to have a capital of 20,000,000 francs, which will employ the products of Pathe Cinema for 15 years with a guaranteed minimum return.

It was likewise decided to transfer or liquidate the foreign branches, comprising Belgrade, Bombay (India), Batavia, Budapest, Barcelona, Singapore, Stockholm, Philadelphia, London and Vienna (Austria). Power was voted for the board of directors to negotiate for the total or partial transfer of the New York branch. Pathe Cinema Co. will henceforth manufacture raw stock on a still larger scale, bringing its output to 300,000,000 feet a year.

The French exhibitors have expressed the wish that renters will make a definite rule of releasing new reels one month after the trade show, and not at indefinite periods as at present.

The musicians in the picture houses are claiming an increase of wages, owing to the rising cost of living in France.

Gaumont, Pathe and Eclipse people, having been entrusted by the Government in distributing special

films for propaganda in connection with the forthcoming 6 per cent. loan, the exhibitors want to know what they are to receive as remuneration. It is contended the newspapers and bankers are making money out of the business and the picture halls should not be expected to give their services without some return, particularly as the State has now put such a heavy "war tax" on the screen. It was intended by the authorities to lease appropriate films to be shown in the picture theatres during the seating of the loan, the expectation being the exhibitors would gladly accept the free films into their program. But the managers are beginning to revolt. It is decided, however, if any payment can be secured for projecting the Government advertisements that the money should be remitted to the mutual benefit funds for picture workers.

During September at the Paris trade show 22,400 metres of French films were shown (compared with 17,374 metres in August) and 91,501 metres of foreign films (compared with 64,915 metres). During the same periods of 1919 the figures were 20,257 metres of French and 125,000 metres of foreign in August, and 16,440 metres of French, 134,736 metres of foreign in September.

Louis Firard has taken charge of the advertising department of the W. Fox local offices in place of M. Simon, resigned.

The possibility of forming an international union of exhibitors is being studied by French and Belgian delegates.

flushed him on his arrival in India. Subsequent scenes showing him shaking hands with the former veterans of the British wars were also coupled with a similar reception. Counteracting this open manifestation of hostility was the sentiment of the pro-British part of the audience, who, with vigorous applause, sought to silence the opposing sentiment. A climax in thundering applause and vociferous cheers was attained when the news film showed one of the English Secretaries of State in the act of addressing British "Tommys" on the need of maintaining discipline for the unity of the nation. With the change of events in the film it all subsided into a calm.

Goldwyn reports from the Coast say an extensive expansion of Goldwyn's activities is anticipated there shortly. This appears to arise from stories that the Duponts will finance Goldwyn to the limit when securing the complete control they wish of that corporation. Reports around New York are varying about Goldwyn's future, though there has been a strong inside tip. It seemed, of late to take Goldwyn at its quotations of the past 10 days, 4 or 5. The only thing that appeared to stop speculation in the stock by some of those who heard the tip was whether the Duponts would go through with the Goldwyn proposition, if they could not have it regulated exactly the way they wanted it. The Samuel Goldwyn holdings seem to enter into this. Goldwyn is reported to have held his stock and it is said that none of it has been hypothecated. Though Goldwyn is out of Goldwyn as an executive, it is his stock, according to reports, that the Dupont interests would prefer were in other hands.

COAST FILM NEWS.

Los Angeles, Oct. 16.
The report going around that Max Linder will be directed by Maurice Tourneur was denied by both Linder and Tourneur. The reason for this report was probably that Linder has leased space at Tourneur's studio.

Abraham Lehr, Goldwyn, vice-president in charge of production, has promoted Joseph Ashurst Jackson to be director of publicity succeeding J. Stewart Woodhouse, who resigned to go with Robertson-Cole. Jackson was formerly with the dramatic department of the New York "World."

One of the largest electric signs in Southern California is on the top of the Administration Building at

the Goldwyn Culver City studio. This sign has over 6,000 lights.

Alma, six-year-old daughter of Frank Lloyd Goldwyn, director, won second prize in the pony saddle class at the Los Angeles horse show. Alma also won two cups at the Ventura show. Father Lloyd is prouder of her than of all the pictures he ever directed.

INA CLAIRE'S FIRST FILM.

Metro will soon release Ina Claire's initial film production, "Folly With a Past." Her support in it includes Marie Wainwright and Clifton Webb.

The exteriors are of the Fort Washington estates of Reginald Vanderbilt and August Belmont.

NEWS OF THE FILMS.

Larry Bradley, last with Ed. Wynn's Carnival, has been engaged by Arthur Donaldson to handle his road tour of "Sun Valley."

The Franklin Productions has been organized to produce comedies. William F. Bell is general manager.

Norman Feil has been engaged as publicity representative for the State of Oregon for Famous Players-Lasky. He left for the Coast last Saturday and will make his headquarters in Seattle.

Allee Brady has completed "The New York Idea" for Hearst and has begun work on "Voice of the Blood," by Harry Chandler and W. R. Lund, under the direction of Herbert Blache.

Morton Davies, on the Coast all summer, may return to New York by Nov. 1. Thereafter she will probably make use of the old Baker Harmon Park, now converted into a studio by the International.

Edwin Carow will direct Allee Lake in her next Metro production.

Gladys Wilson, Jack Huha, David Lindley, Blanche Craig and Frank Hagley have been signed through George L. Carke by the Wooster Film Co., of New York and Boston, to appear in their new production directed by Bernard MacFarty.

REISSUING TARZANS.

First National is reissuing two "Tarzan" subjects for distribution. New prints are being made of the production in addition to new paper being issued in connection with their release.

INSIDE STUFF ON PICTURES

The Babe Ruth picture is reported, now the casualties have been counted, to have dropped \$12,000 during the week at the Garden. A suit on Ruth's part for \$35,000 he claims is due him followed, and privately he says the loss was "nonense," as Rothapfel offered \$6,500 to show it a week at the Capitol. Kessel & Baumann, wherever the rest stand, are in \$70,000.

It is no wonder directors get the money when they can, and the amounts they ask are not so extraordinary when you bring to mind the record of Harry Millarde, who directed the Fox special now on Broadway and until recently called "Over the Hill to the Poorhouse." He had no particularly eminent position and was supposed to have been greatly favored at the studio, but no sooner did "Over the Hill" land than there came to him an offer to direct at an immense salary.

One of the greatest of all picture actresses, out with her own company after long service elsewhere, is running a great risk, according to those who have been watching the financing of the proposition. They say the money behind her is being raised by popular stock subscription. Concerning the method of raising this money and its disposal she is left in the dark and, while it does not necessarily follow, there is always a possibility her name might become involved.

The old adage that there is one born every minute was again borne out during the current week when a picture production called "The Dark Hour" was sold to a broker for \$7,500 after it had cost \$22,000 to produce. The original bank roll was provided by a clothing merchant who wanted to act; and he formed his own company, secured a director and acted. It cost him \$14,500 to do it, but he is happy that he got \$7,500 back for about 4,000 feet of cellar-bolt.

A filming record was created in the Biograph studios last week when all the interior scenes of a new \$100,000 American Cinema Corporation production were shot within four days. The preparations for the advent of the company were made two weeks in advance with all sets provided and ready to be shot. When the company walked in no time was lost, and thus four days later they walked out and started for Florida for exteriors. All told 22 scenes were shot in the studio.

Kenneth McGaffey, personal publicity representative for Mary Pickford, is to cease spreading the fame of that star at the end of this week. McGaffey has been with Miss Pickford for more than a year and made two country-wide tours during the time that the divorce and remarriage news was breaking regarding her. He also handled the material arising from the Fairbanks-Pickford European tour in this country, making his headquarters in New York while the stars were abroad.

Another director who has made more than good and has seen his salary jump within a year to the millionaire's income figure is George L. Sargent. In the old days he directed for American and turned out a lot of serials and features that sold strong. After two years in the army, so swift do pictures change he found himself barely known. Finally Vitaphone gave him a chance to handle Alice Joyce and then switched him to Corinne Griffith. The sales force of Vitaphone, according to a number of it, swear by Sargent. Figures show he has boosted Miss Griffith's sales 27 per cent., and "The Broadway Bubble," her latest special, is being banked on to make all three—the star, the director and the firm.

Manifestation of hostile "boos" mingled with loud applause at the Circle when pro-Irish enthusiasts hissed the Prince of Wales as the screen



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U. S. ARMY RELEASES STIRRING WAR FILMS

Legion Handling Record of A. E. F. Achievements.

The United States Government is entering the picture industry as a distributor by offering to authorized agents special "shots" of the world war. They were photographed by and under the supervision of the A. E. F. Signal Corps. Their release from the vaults of the War College, Washington, D. C., where they were stored with the object of preserving a cinematographic record of the world war is simultaneous with their distribution throughout the United States.

The Government makes the condition that the film will be used for other than purely commercial purposes. Although handled by individual agents their exhibitions will be under Legionaire auspices, the Legion taking the place of exchange both for their showing and distribution. The films were first exhibited in Cleveland a fortnight ago at Engineers' Hall. It is reported the capacity of the hall was taxed for a week.

For Pennsylvania and New York States, the film, entitled "Flashes of Action," will be distributed by the Dramagraph Films. Walter R. Greene, official of that concern declares that the Government is charging cost for delivery and development of the pictures which amounts to \$600 per print. Their showing in various key cities will, it is expected, help swell the Legion's funds for recreational purposes.

The present film consists of a little over two reels in addition to other scenes that are played along with it, but which are not directly connected with "Flashes of Action."

The subject has been culled from several million feet that the Signal Corps photographed from the first time the Leviathan sailed with troops to the last bit of action in the vicinity of Chateau Thierry.

Some of the scenes show the Doughboys repelling gas attacks in the trenches, the Yanks digging in Hill 260 near Rheims; French 240-Mm. gun manned by American Coast Artillery, sending shells 30 kilometers and hitting German Army Corps Headquarters at Bielecourt.

At a private exhibition these films proved conclusively that they were vastly different from what the Committee on Public Information, (Division of Films) permitted to be shown during the war. In releasing them under the present auspices there is more "meat" and substance as the exhibition proved by a flash of A. E. F. boys falling on the field of battle, while advancing toward the German lines.

PAPER SUPPLIES LOW.

The paper situation is again becoming critical and a warning is being issued by dealers to picture producers apprising them that the super-quality is not to be had. Despite the market price of 17 1/2 cents, a publisher specializing in this work declared that whatever paper was to be had was picked up in odd lots, and then the price fluctuated considerably over the prevailing market price.

In addition he declares the mills in West Virginia are no longer manufacturing "60 super" but No. 70. With no other supply to draw from, he declares, publishers must purchase this, and as a result prices are charged in proportion to the increased cost. The difference is 10 pounds to the ream.

SCHOOLS CONTRACT FILMS

Mt. Vernon Board Closes for Rental Service.

Mt. Vernon, N. Y., Oct. 20.

The Board of Education of this city has awarded to the Pathé company a contract for educational films covering a period of six months. The contract stipulates that 120 films shall be supplied, five per week, at a rental of \$105.

The board was unanimous in the action, the belief being that the use of educational films in schools, as recommended by the superintendent of education, Dr. W. H. Holmes, was a progressive movement.

FILM HOUSES FOR LEGIT.

Paris, Oct. 20.

Victor de Cottens, a former partner of H. B. Marshall in the Olympic music hall, has hit upon the idea of renting moving picture halls, for instance, one night each week, for legitimate, and is now canvassing the exhibitors to fix up suitable tours.

If the proposition meets with approval (and it is being favored by L. Breuille, the president of the French Exhibitors' Syndicate), De Cottens will put a number of traveling companies with well-known pieces as a repertoire on the road.

Rauwer & Lubin's next special production will be "Dolls of Fate," an adaptation of John B. Wither's novel of the underworld. Anna Q. Nilsson will have the leading role.

SACRED FILM PLAN SUCCESS IN BRONX

Methodist Pastor Will Also Show Fairbanks Picture.

According to the Rev. Hartley J. Hartman, pastor of the Boston M. E. Church, 174th street near Boston road, the recent picture experiment called "Saving Human Souls" via the picture route, was a tremendous success.

Folks of many denominations and faiths eager to see what the new installation for religious purposes might mean, filled every part of the auditorium.

The picture shown Sunday night was the first of a series to last one month, concerning the birth of Christ, and was accompanied by a sermon as a prelude to the pictures, explaining every point of interest portrayed by the film.

A different experiment will be tried on Friday nights hereafter, the church having made arrangements to show Douglas Fairbanks in "He Comes Up Smiling," etc. It is to the belief of the church people the showing of clean wholesome and fun provoking pictures will play a large part in uplifting the morale of the community.

REID ON HIS OWN.

Wallace Reid is leaving Famous Players to head his own producing company.

STUDIO RENTING AS BUSINESS

Los Angeles, Oct. 20.

The Studio Leasing Co., a new California corporation, has received its charter, and has been capitalized for \$750,000. The company intends building a ten-unit studio on 19 acres of ground at Santa Monica and Sunset Boulevard in Hollywood. The first stage will be ready about Feb. 1.

The officers and directors are Frank H. Webster, art director; Earl F. Olin, property director and George S. Krom, manager of the Hotel Hollywood, will be the financial director. It is a stock proposition and shares will be at \$50 a share.

A. W. Alley, who is now the chief technical director at the Universal is the president of the new company. S. A. Court, an attorney here, is vice-president. Frank C. Day will be the business manager of the studio.

GAUMONT HOME.

Paris, Oct. 9.

Leon Gaumont has returned after his prolonged visit to the United States, where he has been demonstrating his latest processes in colored photography and films.

BRAZIL WANTS THRILLERS

In some Brazilian theatres audiences are seated on both sides of a screen, the front of the house sitting for 500 reis (50 cents) while the rear seats but half that. The screen is translucent, and the titles are all in the Portuguese.

This is cited by R. H. Appel, now connected with Realart, who managed an exchange in Pernambuco, Brazil.

The kind of pictures that "pull" better than any other are the "red, blood curdling" serials. For the feature of society life, there is practically no demand. Theatres are mostly of the type with the sides open to the air, but invariably have roofs.

DISTRIBUTORS MERGE.

Los Angeles, Oct. 20.

The merging of the various distribution film exchanges of Greta Brothman and Sol. Lesser is announced. Interests involved include the First National Exchange, All-Star Feature distributors, Educational Film distributors of Southern California, Equity Film Corporation and independently purchased productions released by the Greta and Lesser.

WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

HYPNOTISM

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COURT SUSTAINS THEATRE'S RIGHT TO EXCLUSIVE RUN

Brooklyn Judge Awards \$3,000 as Liquidated Damages to Majestic Theatre Co.—Vitagraph Contract Called for Eight Weeks' Protection.

What is probably the first case of its kind within the State of New York came to a conclusion in the Supreme Court this week with Justice McCook awarding the plaintiff, the Brooklyn Majestic Theatre Co., Inc., judgment for \$3,000 against the Vitagraph Co. of America. The action is based on breach of contract grounds, including a written clause providing for \$3,000 liquidated damages in case of a breach occurring.

April 6, 1917, the theatre and Vitagraph entered into an exclusive booking agreement for the Alice Joyce film, "Womanhood—The Glory of the Nation," on a 50-50 basis. Vitagraph agreed not to exhibit or advertise the picture six weeks prior to or eight weeks after the film was shown at this house. The complaint alleged a breach in that Keeney's, the Cumberland and the Flatbush theatres showed it the immediate week thereafter.

The defendant sought a reformation of the contract on the grounds they did not intend agreeing to the terms called for in the agreement. Justice Garogan decided against them, as did the Appellate Division on the appeal. The actual trial came to a head Tuesday of this week.

Leon Laski acted for the plaintiff.

PICKETING ILLEGAL, HIGHEST COURT RULES

U. S. Supreme Court Confirms Injunction Against Film Union.

St. Louis, Oct. 20. The decision of the United States Supreme Court, refusing to review a decision of the Missouri Supreme Court, enjoining union motion picture operators, in this city, from engaging in "peaceful picketing" of a theatre against which a strike had been declared ends a long fight. The suit was originally brought by the manager of a suburban picture house who had trouble with the operators' union. The union picketed this house. Two of them were arrested twelve times and the case finally taken to the Circuit Court, where Judge Latschman dismissed the criminal charges against the pickets.

A test case was brought and sent to the Missouri Supreme Court, which held that picketing that resulted in loss of business was a nuisance and could be restrained permanently, the court directing the Circuit Court here to issue a permanent injunction against the picture operators' organization. The operators' union then appealed to the United States Supreme Court.

MARGUERITE CLARK PLANS.

To Do "Scrambled Wives" for Naughty and Hunting.

Columbia Pictures (James N. Naughty and Gardner Hunting) will start in producing pictures, starring Marguerite Clark, commencing Jan. 1. Her first release will be a film adaptation of "Scrambled Wives," the spoken version of which was produced by Adolph Klausner.

The price paid for the picture rights was \$25,000.

Irene Bell Has Divorce.

Belle Rinaldo, professionally Irene Bell, with the International Film Co., was awarded an interlocutory decree of divorce from Louis Rinaldo by default in Special Term III, New York Supreme Court, Justice Hendricken presiding. H. J. & P. E. Goldsmith acted for the plaintiff.

Bathing Act with Film.

A new bathing girl movie will be "road showed" in conjunction with the feature film, "Up in Mary's Attic." An Oriental revue has been produced for the "Harem Master" picture.

U. S. CALLS FOR FILM.

"Land of Opportunity" Used in Americanization Drive.

Following a request from the United States Bureau of Education in Washington, Select turned over a number of prints of "The Land of Opportunity," the first picture to be classified by the government in its series of special Americanization pictures. It will be used among school and college extension courses throughout the country.

This is being done in response to numerous requests coming into the Bureau for Americanism pictures, especially from schools that are teaching the immigrant.

As the government has no available funds for this work, it called upon the industry for assistance. The government in return for gratuitous use of such pictures makes no admission charge, its purpose being a purely educational one.

HIPPODROME SETTING FOR PICTURE PROLOG

To Use Chariot Scene With "Madonnas and Men."

An entire carload of scenery will be shipped from city to city for use in the presentation of a film spectacle.

"Madonnas and Men" will open at Kinsky's Madison theatre, Detroit, Oct. 31, with almost an entire Hippodrome set used in the prolog. A 60-foot car will leave Grand Central on Monday, containing eight horses, two chariots, the treadmill effect used at the New York Hippodrome two years ago, a cyclorama scene or and all the paraphernalia necessary to the staging of a real chariot race. The houses were formerly used in "Ben Hur" and the scenic cyclorama has been specially built for the occasion.

"Madonnas and Men" will play an indefinite engagement at Detroit, after which it will be shipped to Cleveland, Pittsburgh and Buffalo and routed into other cities.

ZIEGFELD FILMS SET

The first of a series of eight pictures to be produced by the Ziegfeld Cinema Corporation is "The Black Panther's Cup," in which Norman Trevor and Florence Reed will co-star.

The new corporation headed by Fm. Ziegfeld's brother has taken over the Peacock Studio at Fort Lee, work commencing within a fortnight.

CENSOR FIGHT LOOMS.

Johnson and Borah Said to Oppose Legislation.

The National Association of the Motion Picture Industry is at work preparing for a vigorous counter attack to the "threatening" Federal censorship question, which it anticipates will be brought up in both houses in Washington.

It is asserted by officials of the association that the International Reform Bureau, headed by Willbur C. Crafts, is about "due" to bring up "Federal censorship" again. The organization was active in this direction in 1914.

The Reform Bureau hints that it has lined up "several Senators and Congressmen" on its side. The National Association is looking forward to the assistance of Senators Johnson and Borah in the contest. Citing as a specific instance on Senator Johnson's probable attitude against Federal censorship, it is pointed out that a committee in California whose members in the past advocated Federal censorship after calling on him for support, went away empty handed. In the instance of Senator Borah it is also reported that he has taken a "decided" stand against censorship becoming a national law.

F. ELDRIDGE WITH WORLD

Frances Eldridge has been engaged to star in a series of comedies by Superior Pictures, to be released through World Motion Pictures Corp. Her first release will be "The Little Liar," by Walter Irving. Miss Eldridge's last picture appearance was in "The Foreigner," a Ralph Censor production.

FEAR TAX TO MAKE UP LIQUOR REVENUE

Impost in Kentucky Spreading to Other States.

Atlanta, Oct. 20.

The influence of the Kentucky Legislature in levying a 20 cent tax on every cent in picture theatres in that state is spreading here, with the result exhibitors are planning concerted action against any similar process by the legislative body here.

The enactment of the law in Kentucky was due in a large measure to the cutting off of revenue hitherto acquired through the tax on the liquor interests.

COL. LEVEY HAS TWO MORE.

Louisville, Oct. 20.

Two more theatres in Kentucky have been added to the fast growing circuit of the Strand Co. Col. Fred Levy, its president, admits the acquisitions but says announcement will be withheld for a few days.

The Strand Co. formally opened Monday its three lately acquired houses in Owensboro, Ky.

MITCHELL LEWIS

STANDARD IN JACK LONDON STUDIOS FOR NETS.

Another Powerful Picture

which the Strand is now offering the Broadway crowds under its Associated First National

Franchise

Beginning Sunday, Oct. 24, at the

STRAND

Broadway and 47th Street

Whitman Bennett

Presents His Personally Supervised Production

LIONEL

BARRYMORE

In an Adaptation of W. B. Maxwell's Novel

"The Devil's Garden"

A tremendous theme that takes you to the lowest depths of man's degradation—that lifts you to the sublime heights of which man is capable. Portrayed with a gripping intensity that holds you enthralled!

Directed by Kenneth Webb

A FIRST NATIONAL ATTRACTION

'There'll be a Franchise everywhere



PICTURES

STATE RIGHT MARKET SHOWS SIGNS OF GENERAL REVIVAL

Increasing Prices and Need Every So Often of Medium Priced Film Influences Exhibitors—Selling of "County Fair" an Instance—"Son of Tarzan" Serial Also—Many Announce Themselves Through With Program Work.

The state right market is showing remarkable signs of reviving. During the past few weeks there have been several productions turned on a state rights basis and the return has been so great that the insiders of the film game feel certain that as the year progresses the field is going to get better and better. The reason is the ever increasing prices of rentals of the program released pictures and the fact that the exhibitor must have a medium priced film every so often to offset the tremendous rental prices that he is paying.

There are two companies operating in the rental field, the Federated and the Pioneer exchanges, that are virtually cleaning up by marketing pictures that are selling anywhere from \$10 to \$50 a day. There is a great market for pictures priced within that radius at present and the demand is constantly growing.

The two most recent pieces of activity on the state rights field is the selling of "The County Fair," a Maurice Tourneur production, by Guy Crosswell Smith, the exploitation for which was handled by Joe Lee, and the sales of the 15 episode serial of "The Son of Tarzan," which is the fourth of the series of "Tarzan" pictures. The "County Fair" territory is almost entirely disposed of, with the balance now being eagerly sought after. The entire country on the "Tarzan" serial is sold. The picture was made by the National Harry Reiser directing, the sales being handled by John Hamilton and Ted Hiltzhead doing the exploitation. In the case the sales carried 25 per cent. of the quota on signing of contract, and 25 per cent. with the delivery of the first three episodes. Under this the buyers paid in 50 per cent. of their purchase price before obtaining a single foot of film.

The last big picture sold on a state right basis was "Hearts of the World," and prior to that "Mickey" was a clean up for the state rights men. The two Universal productions, "Where Are My Children?" and "20,000 Leagues" were also money getters, but in the last two years overproduction in both the program and state rights field shot the market to pieces. In the last six months, however, there has been a steady climb in the rental prices of features in the big exchanges, and thus a new state right market is being created in opposition to the program picture in a sense.

One of the underlying facts regarding the state right exchanges throughout the country is that those that are in operation right now are cleaning up, but a search of the regional trade publications reveals for the most part that the productions that are being offered are of ancient vintage, and in a great many cases releases are being sold to exhibitors in groups of three at a bargain price of \$50 for three pictures. In a great many instances the big program exchange has a state right exchange as an adjunct, where the exhibitor, if he kicks on the high prices of the regular features, is steered so as to fill out his bookings with cheaper productions to make it possible for him to still play the big one and hold in his overhead on the week.

On the coast there are a number of independent producers who have been making program pictures who have decided that they are through with the program field and are going to devote themselves to the state right production end in the future. One of these is Benjamin Hampton, who states that he has had his fill of program releasing and in the future is going to make three or four big productions a year with a view to state righting them. All in all, it can be safely forecasted that the state right field is going to pass through a profitable revival period within the next six months.

Fox Making Twain Story.

A pictureization of the late Mark Twain's "A Yankee in King Arthur's Court" is being made by the Fox studios in New England.

JAPAN BARS PICTURES ON 16 TABOO POINTS

List of Conditions That Will Prevent Importation.

Los Angeles, Oct. 20.
To the King Vidor, Hollywood studio last week came a letter from G. Tachibana, chief inspector of films, Metropolitan Police Board, Tokyo, Japan, mentioning just what the censors of Nippon will allow on the screen or rather what they will not. The following is a copy.

There are angles in films according to the Japanese officials, which will not pass muster at the Nipponese metropolis.

The taboos pictures include those that:

Concern the Imperial Family or ancestors.

Endanger the prestige of the nation.

Incite radical changes of government, or principles, or social disorder.

Endanger the "reputation and honor enjoyed by great men and ages, dead or alive."

Suggest methods of crimes or means of escape.

Injure international relationship.

Represent "too cruel or atrocious acts, or ignominious or obscene conduct, adultery or vulgar love affairs."

Criticize current events, or suggest or discourage any personal affairs of individuals.

Tend to discourage learning and lawful business, or to "make people rough-bearded and frivolous."

Lead children to "play mischievous sports."

Tend to injure the dignity of school masters.

"Broken or defaced films, or films that shake too much (because of harm to eyes)."

"Contradict morality and consequently the principle 'Good brings its own reward and the devil its punishment.'"

N. A. M. P. I. EXPORT TALK.

Want Parcel Post to Handle Films for All Countries.

The "critical export situation" between Europe and South America in film exportation was discussed at a meeting especially called by the National Association of the Motion Picture Industry. It was voted unanimously to organize the Exporters' Division. Fifteen immediately signed applications for membership, the others awaiting authority from their offices.

Paul H. Cronin, president of the later-Ocean and vice-president of the association, was appointed to shape the work of the committee, which will endeavor to interest the various representative export companies in the association's work.

Under discussion also was having the United States parcel post system extended to all countries. This it was declared would result in a tremendous saving to American producers. The matter is pending for decision and rests with the fire underwriters.

\$50,000 ATTACHMENT.

John G. Glavey, New York representative for the Broadway Productions, Inc., producers of the Nick Carter picture series, secured an attachment for \$50,000 against his employers this week on breach of contract grounds. Glavey was to receive \$100 weekly under a contract executed May 24, 1920, for a period of two years, with a renewal option for a similar period.

Glavey, through his attorney, Robert Spear, alleged there was \$2,000 back salary due him and the balance represents the length of time his contract has to run.

He has tied up the Broadway films in the Craftman Film Laboratory.

DE MILLE SUES FOR RIGHTS TO 13 PLAYS

Would Refilm Stage Works Worth \$500,000.

The case of Cecil B. DeMille against Pat Casey, the Protective Amusement Co., and the Biograph Co., is being tried this week before Judge Hutchins in the Supreme Court. The action involves the rights to 13 plays originally filmed by the Biograph, and since the dissolution of the General Film Co. shelved. The plays at this time would be worth a large amount were they available for refilming as features. DeMille is trying to establish a claim which would bring about the placing of the rights in his hands.

The action is for an injunction and an accounting on the original contract. The amount that DeMille alleges is involved is \$100,000.

Under the original contract Casey loaned the plays for eight years, ending March 12, 1921, and was to pay a royalty of \$75 weekly for each week the picture of each play was shown. Casey assigned his rights to the Protective Amusement Co., and in turn they were assigned to the Biograph, which made the pictures and released them through the General Film.

In April, 1919, the General went into bankruptcy and all of its effects were disposed of.

The question now has arisen whether or not the rights conferred upon Casey and later turned over by him to the Biograph Co. through the Protective can remain in its possession after next March. It is the contention of those who now have the assets of the Biograph in hand that the rights to the plays are to remain with them for as long a period as they wish to retain them, providing they make payment of the \$75 royalty on the plays whenever they are shown and in whatever form they choose to display them.

The plays are "The Wife," "Charity Ball," "Classmates," "Man and Woman," "Lord Chumley," "Strongheart," "The Genius," "Royal Mounted," "Road to Yesterday," "Rejuvenation of Aunt Mary," "The Stampede," "Seven Days," and "Reveries of Graustark."

It is claimed the leasing of the picture rights to these productions for a period covering the next ten years would bring something near \$500,000, as "The Road to Yesterday," "Classmates" and "Strongheart" would easily command \$100,000 at this time in an outright sale for pictures.

GEORGE BUNNY AS STAR.

In Comedies for National, Son of Late John Bunny.

George Bunny, son of the late John Bunny, is to be starred in a series of six two-reel comedies by the National Film Corporation. The films are to be distributed by Goldwyn.

George Bunny is 23 and the present starring series will mark his debut as a picture actor. He was a juvenile in "Fluffy Ruffles," some 12 years ago, but has not played on the speaking stage for ten years. The signing of Bunny by the National, followed tests made by Doc Willat, president of that concern. Young Bunny is to be employed on his own merits, although mention will be made, naturally, of the relationship between George and his father. The latter was rated as the first picture comedian to attain world wide fame. He died about seven years ago.

BIG FOUR GET MABEL.

Mabel Norman is to be a United Artists Corp. star in the near future. The report hit Broadway early this week that Miss Norman would shortly start work in a production which is to be released through the Big Four organization.

PARTRIDGE RECOVERING.

Joseph Partridge, managing the New York exchange for the Vitagraph, who has been with the organization since the days of the inception of the V. I. N. E. is recovering at his home in Bearsville, N. Y., from pneumonia. He has been ill for more than three weeks and only passed the crisis last Saturday.

During his absence George Ralston, Jr., is acting as manager of the exchange.

CHARGES FILM "CORNER" FORCED SALE OF THEATRE TO RIVAL

Minneapolis Exhibitor Sues on Ground Finkelstein & Ruben Bought Up All Features Suitable for Showing at His Lagoon.

CHAMBER OF COMMERCE BARS A. & C. SOCIETY

Sending Representatives to See Exhibitors Throughout Country.

The banning of all music published by the members of the Authors and Composers Society from picture houses is to be the next move in the fight of the Theatre Owners Chamber of Commerce against the society of music men which exacts a license fee from the theatres for the playing of copyrighted numbers composed by their membership.

A committee has been appointed to call on all of the picture producers and make arrangements for the publication of cue sheets for their productions which shall contain nothing but numbers of publishers and writers who are not affiliated with the society.

The T. O. C. of C. has under consideration the offer made them by a Western publishing house to furnish complete cue sheets for all picture productions which will free them from the taxation of the Authors and Composers Society. This offer will be passed on to the producers by the theatre men.

WHAT SCHWAB SAYS.

Returns from Coast Exhibiting Good—Production Slow.

An incomparable slowing up by picture producing units in the heart of Los Angeles is reported by D. N. Schwab, a recent arrival from the Coast. He says that practically, without exception, producers are waiting for the election to pass to determine the future policy on activities. Another cause, he says, is the way banks are tightening upon lending. On the other hand he reports that business conditions for California exhibitors flourishing.

The business elsewhere on the Coast he declared to be dropping, especially in Seattle. There the population has been depleted to the strength of 40,000, owing to the closing up of shipyards. In contrast to Seattle, exhibitors in Portland, Oregon, are thriving on the attendance records to picture amperums.

SUNDAY ISSUE UP IN N. J.

Exhibitors Force Candidates Into the Open.

The Motion Picture Theatre Owners' Association of New Jersey is conducting a drive for a local option Sunday film law. The drive is a direct affair from exhibitor to the political candidates and each man running for public office in New Jersey is in receipt of a questionnaire from the organization which will be a record of each aspirant's view on the subject.

The voting power of the film industry in New Jersey will be governed accordingly. At present Sunday shows are given in certain towns in the state under sufferances ranging from "benefits" to open violation of the statutes.

SUPPORTING HAZEL DAWN.

E. K. Lincoln has been signed by the Hurlburg Productions to head the male contingent of the cast which is to support Hazel Dawn in a series of productions, the first of which is to be "What Is Love," which is already in the course of production under the direction of Burton George.

Others in the cast are Wedge-Wood Nowell, Henry G. Hall, Violet Palmer, Renita Johnston.

Lynch Takes Three More.

R. A. Lynch has three new houses, Palace, Princess and Macon theatres, Macon, Ga., transferred by the Standard Investment Company.

Minneapolis, Oct. 20.

Suit for \$150,000 has been brought against I. H. Ruben of Finkelstein & Ruben, who control the large majority of theatres in the Twin Cities, by Joseph W. Cohen, former owner of the Lagoon theatre.

Cohen charges that he was forced to sell his house to the corporation because the latter bought up all available films suitable for the high class patronage of the Lagoon. He sues for profits that might have been his had he not been obliged to sell out.

Mr. Ruben in his answer says he paid Cohen the price asked for the theatre and denies that unfair methods were employed in obtaining control thereof.

The suit of minority stockholders against Finkelstein & Ruben, charging improper handling of corporation funds and alleging that a false set of books has been kept, may be settled out of court in consideration of the payment of several thousand dollars by Finkelstein & Ruben. This possibility was revealed at a recent consultation of attorneys for plaintiffs and defendant.

C. O. BAUMANN SUES SENNETT FOR \$122,579

Alleges Unjust Discharge and Asks Heavy Damages.

According to papers on file in the Supreme Court, Charles O. Baumann, Eastern representative for Mark Sennett, is plaintiff in a damage and breach of contract action against Mr. Sennett totalling \$122,579.50. This action is dated October 11. Two days later, according to the plaintiff's affidavit, a salary and contract breach amount totalling \$78,581.57 is claimed, an attachment for which sum was secured by Mr. Baumann on the grounds Sennett is a non-resident of this State. The sheriff is seeking to discover any of Sennett's local property upon which to levy the attachment.

The action embracing two counts based on a contract of July 2, 1917, whereby the plaintiff was to act as Sennett's Eastern manager for a period of three years ending September 1, 1920, for a weekly remuneration of \$500 and 5 per cent. of the profits. The details of the complaint set forth Baumann was employed from September 1, 1917, up to November 8, 1919, during which time he made a Western trip for which he was to receive \$275.00 additional for traveling expenses. On November 8, 1919, he alleges he was unjustly discharged, although the contract had 44 weeks to run. This period at \$500 weekly totals \$22,000 and he also has estimated his damages at \$100,000.

SCENARIO SUIT.

Gertrude H. Bergen, who under the nom-de-plume of G. Marlin Burton writes picture scenarios, has started a suit through Lind & Nathan against Roland West to recover \$1,000 for services.

Miss Bergen alleges that in April 1920 she entered into an agreement with West to provide a script for a picture which she did but did not receive payment for it.

West, through Nathan Burkan, has answered the complaint to the effect his agreement was to pay \$1,000 for a completed script providing he passed on and approved of a synopsis which was to be furnished. He rejected the copy.

NEW BROOKLYN HOUSE.

The Benson Theatre Co., which is controlled by the Rapf Enterprises, is to build a new 1,000-seat house at 54th street and 19th avenue in the Dutch Beach section of Brooklyn. The house is to cost \$200,000 and work will start on March 1, 1921, with the opening now set for April 15.

Friday, October 22, 1938

**EXHIBITORS PROTEST
"KITING" FILM COSTS****Move to End Speculation by
Distributors.**

The exhibitors are in arms against what they term "speculation among the producers." At the meeting of the Theatre Owners' Board of Trade on the question of piling added costs on the exhibitor through the speculation in features, came up for discussion, and the suggestion made that the exhibitor body discourage its continuation, though refusal to back certain productions that have been subject of speculation.

Two recent cases of the speculation objected to, are "Home Span" and "The Love Flower." In the former case the Associated Producers paid Famous Players-Lasky a profit of \$20,000 for the production, so that the Associated would have the picture available for early release; in the case of the latter production a like amount was paid to the First National by Hiram Abrams for the United Artists to secure the Griffith picture.

A number of the exhibitors point to the fact that they are the ones who will have to pay the profit, so that the Associated and the United would have sufficient release material and they believed that the practice should be discouraged at once and the possibility of the speculation become a regular procedure stopped.

STONE HAS TWO PICTURES.

There are two five-reel films made by Fred Stone last year, during his summer vacation, that have not yet been disposed of.

Prints of both are in New York and were privately exhibited one evening this week with a view of placing them for distribution.

While with Famous Players, Stone made three pictures, before the two now in New York.

**LOEW MAY REORGANIZE METRO;
GOES WEST TO LOOK IT OVER****Affairs in Jam With Western Metro Through Methods of Bayard Veiller—
Karger May Be Recalled—Inside Fight Staged—Directors in Revolt
Against System Installed—Banker on hand.**

Los Angeles, Oct. 22.

A blow-up brewing in Western Metro threatens to land Bayard Veiller and his \$100,000 yearly salary on the sidewalk and return Maxwell Karger to chief command of production. Executives of the organization complain the former's pictures are none better than the ordinary program turn-outs, and have arrived in force.

Marcus Loew, Joseph Engle and Parmentier, vice-president of the Liberty National Bank, have been at the Alexandria since Saturday.

The Liberty underwrote the first Loew stock issue and recently another for \$1,000,000 or thereabouts. This was for theatres, not for production. It is said that the bank cleared a million and a half on the flotation.

A short time back Parmentier and the bank planted a man named R. A. Guy in Metro, and he went through the plant with a fine tooth comb, incurring no hostility except—and this is quoted on very good authority—from Veiller and one or two other department heads. These departments are run with autocratic power, each head striving for complete control. In this battle Veiller eventually won, Karger

leaving, assisted in his going by his old enemy, Engle.

Veiller was hired to write four stories. He has written none, claiming complete control, he took charge both of scenarios and direction. Among directors who refused to stand for him were Edward Roman, John Ince, Charles Swickard and Arthur Mortimer. The fight grew out of Veiller's orders that neither directors nor writers should be allowed to see their pictures after they were shot.

Unheard of in Pictures.

This was unheard of in the picture business, though really an elaboration of Karger's method. Pictures were assembled, cut and titled by Veiller, Arthur Ripley and Ruth Ann Baldwin. The directors and writers were not even allowed in the projection room when the picture was assembled before being shipped.

Guy, put in by the bank, disappeared suddenly two weeks ago. Engle and Veiller were to go to New York, Engle went, but Veiller stayed. Then the Metro treasurer returned with Loew and Parmentier for a thorough reorganization. Now it develops that Veiller will go to New York the end of this week.

Scenario Department Changed.

Veiller's idea has been to use only stage methods, telling all situations in titles. Directors and writers are

fighting for pictures and as few titles as possible.

The old scenario department is completely changed. Edwin T. Lowe, Jr., and Albert R. Le Vain are the only writers left. They have contributed more than half of the pictures made this year at the western studios. Lowe is a newcomer. Le Vain has been with Metro four years.

Among those recently resigning are Percy Heath, Marc Robbins, Eugene Presbury, Drew Hays and Hayden Talbot. Many others have been discharged. Sometimes there have been as many as ten scenario writers on the list at one time with only four companies worth a making a tremendous overhead out of exorbitant salaries for some and small salaries for others who weren't banking it along.

It is said now that as soon as present productions are finished the studio will be closed and a thorough reorganization will take place.

Karger and Lytell Returning.

Best Lytell is coming back with Maxwell Karger, who will probably become the new head, with June Mathis heading the scenario work. Lytell's camera man has already arrived.

It is currently reported the Loew circuit has invested from six to eight millions in Metro.

**MOBILIZING INDUSTRY
FOR 100% AT POLLS****Big Screen Ball Postponed to
Avoid Election Conflict.**

The first ball of the Theatre Owners' Organization of the United States at Madison Square Garden has been postponed from November 4. This was done to enable the exhibitors to remain at home to vote, bringing the full force of the industry to the polls.

Following the Christmas holidays a similar affair is to be staged in Los Angeles by the same organization, the purpose being to raise funds for the erection of club houses in both cities. The club house is to be a business and social affair, business predominating in the form of adequate projection rooms in order to eliminate the exchange exhibition and any obligations that may go with it.

The Screen Club of Connecticut, a newly organized body, also has two State affairs planned for its members, one at Hartford October 29 and the other in New Haven November 16. New Haven is the headquarters of the Screen Club, which includes in its membership mainly exhibitors.

An advance sale for the Madison Square Garden ball is estimated at 100,000 tickets.

FANARK REPEATS.

The Fanark Club, whose first special production is "The Crimson Cross," by N. Brewster Morse, directed by George Hurrell, will shortly begin work on its second production, entitled "The Strength of the Weak," also by Mr. Morse, and to be directed by Mr. Hurrell.

Frank Waller, formerly conductor of the Boston and Chicago Grand Opera orchestras, has prepared a special musical score for "The Crimson Cross."

**GRIFFITH PAYS \$1,500,000 FOR
"BEN HUR" SCREEN RIGHTS****Fairbanks May Play Hero, Although Producer
Favors Barthelmess—Pressure Brought to Bear
on Son of General Lew Wallace to Release
Classic to Films.**

Los Angeles, Oct. 20.

Word comes from Indianapolis and also from Los Angeles, though it lacks official confirmation here, that D. W. Griffith has finally concluded a deal with the estate of Lew Wallace giving him the right to film "Ben Hur." He is understood to have paid \$1,500,000 for the film rights, though the announced figure when they come out may be double that sum.

The sale is said to have been the result of an amazing series of letters and personal calls directed against General Lew Wallace's lawyer son, who lives in Indiana and for a long time withheld all offers for picture rights to his father's famous book. After seeing "Way Down East" and remembering "The Birth of a Nation," another said to be inspired mainly by the crowd afflicted with Goldwyn marched in force on Wallace and pointed out to him with considerable vehemence that he should consider other things besides his own financial interests and that it was so obvious that he should allow Griffith to make this picture as to place on his shoulders almost a public duty to grant the permit.

Incidentally financial and theatrical advisers put their ear in by saying this was the time to sell. Even a year ago they declared a better price might have been got.

A director on the coast close to Griffith is already scouting out locations and a cast. Douglas Fairbanks may be approached as the man to play the lead, and if possible Mary Pickford may be included in the filming if that comes through.

This is for financial reasons, it is understood. Griffith's own choice to play the young prince of Jerusalem is said to be Richard Barthelmess.

**2 MAN O' WAR FILMS
OFFERED TO TRADE****Educational Has Sir Barton
Race Views.**

A hot contest is being carried on by two separate picture producing units in the distribution of the "Man o' War" pictures.

The Educational paid the Canadian Jockey Club \$10,000 and incurred other costs in hiring detectives, etc., to secure the exclusive pictures of last week's race between Sir Barton and Man o' War.

Jack Cohen has another picture on the market showing Man o' War from the time the horse gets up in the morning until he retires. Cohen's agreement with Sam D. Riddle, the owner of Man o' War is a percentage agreement, the former getting the larger portion.

**MITCHELL LEWIS**

Who has become popular in the Jack London stories on the screen for Metro. After six weeks' vacation in New York, Mr. Lewis has returned to the coast to commence work on another feature picture in which he will be starred.

**MEETING CONDEMNS HENRY FORD
AND SHOWS MAY BAR HIS WEEKLY****Motor Manufacturer's Attack on Jews Rouses Re-
sentment—500 Theatres May Out Two Reeler—
Ford Could Build Own Houses.****NO CHAPLIN SETTLEMENT.****Case at Standstill—Comedian Still
on This Side.**

There has been no settlement arranged at the Chaplin case as yet. Nathan Burkan, attorney for Charles Chaplin, and Frederick A. Henry J. Goldsmith, attorneys for Mrs. Mildred Harris Chaplin, are agreed on this point.

It was wrongly reported that Mrs. Chaplin, who started for the coast last week, had received \$200,000 in settlement with the comedian. Chaplin is still in New York, although there have been various reports that he had sailed for London and others to the effect that he was ill and at Barnum Lake.

Chaplin was in New York on Tuesday and held a long conference with Addie Keisel, who managed him a great many years ago. The Mrs. Goldsmith stated that they had peacefully arranged a settlement of the Chaplin case on the basis of \$200,000 but that Mrs. Chaplin refused to accept this amount. Since that time there has been considerable legal jockeying and the case at present is virtually at a standstill.

PENNA. CENSOR CANNED.**Oberholzer Succumbed by Dramatic
Critics Richardson.**

Harrisburg, Oct. 21.

Governor William C. Spring has deposed his ally, Justice Oberholzer as a member of the Pennsylvania State Board of Motion Picture Censors. His term expired last May and the Governor had postponed action until he found someone whom he believed could do the work adequately.

He soon had his mind set on a person in Henry Starr Richardson, of Philadelphia, a former dramatic critic.

There is a possibility that if Henry Ford wants to continue to have a release for his Ford Weekly he will have to build its own theatres to show the pictures in. The beginning of the move which will undoubtedly oust the Ford pictures from the screens of American theatres place this week when the Theatre Owners' Chapter of Commerce passed a resolution against Ford's attack on the Jews of the country.

The resolution was passed at a meeting at which a number of exhibitors stated that they Jewish patrons were complaining against the Ford pictures after his attack on their race. At the meeting over 400 theatres in New York were represented.

The resolution reads: "It is resolved, That the Theatre Owners' Chapter of Commerce at a regular meeting assembled does hereby condemn Henry Ford for his attack on the Jewish race because it is un-American and therefore detrimental to the best interests of the motion picture industry."

There was nothing in the resolution that would show that there was any promise brought to bear on the exhibitors or any suggestion to them to cancel the Ford Weekly in the future, but several of those present at the meeting openly stated that they would never rent a Ford picture in their houses again. It is a dangerous contention that the other members of the chapter will act in a like manner and the Ford propaganda will be kept off of approximately 100 theatres in the vicinity of New York City.

The Ford Weekly is an estate owned by Ford Motor Co. and is controlled by the Goldwyn Corporation, lately taken over by the United Artists. The pictures have been released at a nominal price to the exhibitors because of the advertising that the Ford name involved in their showing.

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48 PAGES

100 THEATRES ON B'WAY

BELASCO PLANS AN ELABORATE "CARMEN" FOR LEONORE ULRIC

New Version of Gypsy Heroine in Preparation Calls for \$250,000 Production—Deferred by "Son-Daughter's" Success Now Assured.

Leonore Ulric as "Carmen." That is the intent of David Belasco next season for the present star of "The Son-Daughter." It is to be a "different" "Carmen," different from any ever on any stage. She is to be a younger, more unsophisticated and altogether away from the type given in grand opera.

To make certain of this, Mr. Belasco is personally preparing a dramatic version of the story of the little Spanish gypsy, and a noted composer has been commissioned to prepare a score of incidental music for the production. That is to cost in the neighborhood of a quarter of a million dollars. Those who remember what Belasco did with "The Rose of the Rancho" confidently expect a production that will be a delight, with Spain as the background.

It was this "Carmen" production that Belasco is said to have had in mind over two years ago when it was rumored that he was to make one big production and then retire. At the time it was a question with him whether or no, he would have Miss Ulric play the Spanish heroine or the Chinese girl of George Burroughs' "Son-Daughter." Finally he decided on the latter. Since however, he has had an artist in Spain picking up costumes and details, Ernest Gross has started on the building of the production.

In discussing the possibilities of Miss Ulric as "Carmen" Belasco is said to have remarked that not only is Miss Ulric ideal, but that she was born for the role.

The finish is said to be different from any version yet attempted. It is possible that the huge business Miss Ulric is doing on the road this season in "The Son-Daughter" has caused Belasco to go forward with plans that call for \$250,000 on a dramatic production. (Continued on Page 2.)

ENGLISH UNEASY.

Careful with the Accent Since Mac-Sweeney's Death.

Following the death of Terence MacSwiney, Lord Mayor of Cork, English acts and acts purveying English dialects exhibited uneasiness as to the reception to be expected in certain quarters.

At several of the independent agencies it was said a close tab would be kept on acts of this nature in certain localities and that a withholding of routes would follow any demonstrative show.

BERNARD LIKES \$50,000 BID FOR CUBA DATE

Stoneham Would Guarantee 8 Weeks of "As You Were."

There is a guaranteed offer of \$50,000 for "As You Were" for eight weeks in Cuba this season. Charles Stoneham, who is interested in projects in Havana, made the offer. Stoneham is one of the owners of the New York Giants.

Sam Bernard, one of the stars of the show, has expressed a desire to stay out for two months over on the island and the only point to be adjusted is the transportation cost of traveling both ways for the company.

SOUTH IN REVOLT AGAINST MEDIOCRE CASTS AT \$2.50

Hard Sledding Now With Cancellations Plentiful and Worse Conditions Foreshadowed—Pictures Prosper as Theatregoers "Shop."

Atlanta, Oct. 27. Legitimate attractions are having hard sledding in the South and musical comedy productions at \$2.50 top are playing to little over half capacity.

Since the opening of season here at the Atlanta, Al G. Field's Minstrels have done the only week's business at all notable from a box office standpoint. Mrs. Pike did a fair business with "Miss Nelly of New Orleans," and went to Birmingham where the second night's business was \$700. In New Orleans the same production fared poorly. "Hitchy Koo" did a nice business in Atlanta and has had mighty little since. Emma Denting in "The Girl in the Locomotive" and an extremely popular Atlanta stock favorite in days gone by, never drew over half a house.

The people of the South have plenty of money despite the tight-

PROPHECY OF MARC KLAU

Producers Must Have Own Houses, He Declares, But Big Slump Will Follow Heavy Building—Road Conditions Force Managers' Hands—Film Guarantees Add to the House Shortage.

HAS ONE, WANTS MORE

A new angle on the much discussed "slump" in theatrical conditions and a forecast of what will really bring the slump about is fore-shadowed by Marc Klaw. In his opinion, "as soon as New York has 100 first class theatres to house legitimate shows, the "slump" will come.

It is Mr. Klaw's imp. action since returning from the road that with no place practically left to book a show outside in its preliminary period, especially on the one-night. (Continued on Page 2.)

ness of the money market, but they are not putting it out for road shows, no matter how good the cast. "Buddies," for instance, had a corking company, received fine notices locally, and did only a fair business. Even after the first night's enthusiastic though small audience and the excellent criticisms, business failed to pick up on. (Continued on Page 2.)

AKRON'S PRICE REDUCTION

Akron, Ohio, Oct. 27.

The Rialto has announced a price reduction to 25 cents top at night excepting Saturdays, Sundays and holidays, with 20-cent matinees. Children at matinees 10 cents. No change in policy.

The red. on d. to the general depression throughout the city following the continued slump in the rubber industry.

SELWYNS MAKE FIRST MOVE TO LOWER BOX OFFICE PRICES

Times Square's Week Day Top Goes From \$3 to \$2.50 and Other Selwyn Attractions Follow Suit Except "Tickle Me"—Belasco Advised Change.

EMERSON CONTRADICTED BY GUS HILL'S RECORD

First Season He Has Closed Before Thanksgiving.

Commenting on a statement issued this week by John Emerson, president of the Actors' Equity Association to the effect that the reports of a theatrical slump were "nonsense and a silly attempt on the part of a small group of reactionary managers to injure the Equity Association," Gus Hill flatly contradicted Emerson's assertion the slump was imaginary.

In support of his contention, Hill pointed out the current season is the first in 25 years in which he has closed a show before Thanksgiving time.

Mr. Hill re-asserted his claim, made two weeks ago that road business this season has been the poorest in years.

Two Hill shows have closed: "The Doings of the Duffs" and one company of "Keeping Up with the Joneses."

Hill says he considers the outlook even worse than at present.

JACOB ADLER COURTS ILLNESS BY PLAYING

Refuses to Retire from Stage on Doctor's Advice.

Jacob P. Adler, the Yiddish star, is in a serious condition.

The veteran actor, 68 years old, and despite the advice of a specialist and the counsel of his family, he insists on appearing twice weekly at the People's.

Yesterday (Thursday) he appeared in "The Merchant of Venice," essaying the role of Shylock, which he created in the Yiddish theatre since his arrival from Russia. The interest manifested by the Yiddish patrons was large, the house being sold out by Monday. Patrons are buying seats in blocks, and the sentiment that prevails is that they want to see him again.

The Selwyns have taken the initiative in reducing admission prices in Broadway's legitimate houses. Starting this week the scale at their new Times Square was reduced from \$5 to \$2.50 top and from now on in all the Selwyn theatres the top for dramatic shows will be \$2.50 and \$3 will be top for musical attractions. While this does not apply to the current Arthur Hammerstein version, "Tickle Me," at the Selwyn, which is top at \$3.50, it will be in force with Hammerstein's "Jimmie," which will open the new Apollo, the third of the Selwyn string on 42nd street.

The decision to reduce the scale followed a chat last week between Archie Selwyn and David Belasco. Mr. Belasco gave it as his opinion that \$2.50 for a non-musical offering was the limit which should be charged. He pointed out that a greater demand for tickets would result and the attraction so scaled had much the better chance of working out a long run. This, he said, was true of "The Gold Diggers," now in its second year at the Lyceum. The Selwyns had had a demonstration of the plan with their own show "Buddies" last season. That attraction first opened at \$3, and after lowering it to \$2.50, remained for the season. The reduction for "The Mirage" which has been playing to big business since opening, will mean \$150 less nightly in the gross.

A feature of the reduction for "The Mirage" is the retention of the \$4 top for Saturday night and that will probably apply to the other Selwyn theatres. It is explained that while the difference in scale from the week day nights and Saturdays represents 60 per cent., the demand for seats for the performance is so heavy that price makes no difference.

The announcement that "Light" (Continued on Page 2.)

FILM AT WOODS', CHICAGO.

Chicago, Oct. 27.

It has been settled the Griffith film, "Way Down East," will follow "Buddies" at the Woods. The change will occur in December. The house is playing the picture on a percentage with a guarantee.

The new Woods house in which the Klugeberts are reported to have 50 per cent. will be finished the latter part of January. It is expected, that house may be called the New Cornsack.

IN LONDON

By IVAN P. GORE

London, Oct. 15.

The methods employed by some of our managers to advertise their dramatic fare are notoriously unoriginal, but occasionally they erupt in unexpected places. Not long ago, when the Winter Gardens wood fortune with some of the most rubbishy pictures ever shown upon any screen, one of these attractions was advertised by a long line of dejected looking girls each carrying a dummy baby and clad in a red cloak. Now the Ambassadors has conceived the bright idea of sending out sandwich-boardmen of a more than usually depressed appearance, each of them being crowned with a peculiarly evil-looking, badly fitting and tattered white wig. When it rains the effect of sundry "billy cock" hats and greasy caps on top of the wigs is great. These poor devils are, of course, advertising "The White Headed Boy."

Marie Lohr is not having the best of luck lately. Her latest production at the Globe, "Every Woman's Privilege," by J. Hastings Turner, is disappointing.

"Look Pleasant" was the title of a revue which led to Robert Reilly having an unpleasant appointment in the Bankruptcy Court. Investigation showed the debtor's liabilities as more than £1500. His assets at property valued at £150. He stated that "Look Pleasant" failed owing

to an influenza epidemic. After the failure he played in "Hullion America" at a weekly salary of £50, and attributed his complete smash to living beyond his means and gambling.

The death of Edward (Archib) Mackelvey, a partner in the St. George's Hall Theatre of Mystery, has occurred at the age of 44. He was the second son of the late Nevill Mackelvey and has been carrying on the business with his brother. Originally intended for an analytical chemist, as the call of the blood proved too strong and he soon became known as an expert mystifier. His wife was the original Dolly in "Will, the Witch, and the Watchman," in which the brothers first introduced their famous box trick.

The Oxford theatre, behind which Variety lives in London, is rapidly being transformed into what will be, to all intents and purposes, a new theatre.

Those who have exhorted stage and screen actors to go to war for their country, are laying in a stock of cotton to pour over their heads. The occupation of the theatre is the "scholarship" for after January 1 the "scholarship" and "academy" will come under the same official control as employment agencies, and will be open to inspection. Picture producing studios (Continued on page 21.)

SOUTH IN REVOLT.

(Continued from Page 1.)

the following night. The Saturday matinee business was good but the night business was off.

Field's Minstrels at a \$1.50 top cleaned up and has been cleaning up all along the road. If patronage is any guide the people in this section of the South are not going to pay \$2.50 a seat for anything unless it looks like a circus.

"Robert E. Lee," with the most remarkable publicity, entire half pages of it and the presence of Thomas Dixon himself, failed to draw to much over half capacity.

The result of high prices for legitimate shows is indicated in the crowds which pack every picture theatre in town and both vaudeville houses, especially Lee's Grand, which is showing a Metro picture and five acts of vaudeville for 50 cents top against 55 cents top at the Keith house, the Lyric, which plays five acts of vaudeville and a two reel comedy.

Two new picture houses are going up, the Howard which will be ready in November, and will seat 3,500, and the Metropolitan, erected by Big Samuels and to be managed by Willard Patterson which will not be completed until spring, will seat 3,000.

The Criterion, Foreyth and Rialto, straight picture houses, showing only the best features with orchestra and organ accompaniments, are charging 35 cent top and getting the money. People are paying out 30 cents and 40 cents a seat for pictures and vaudeville once or twice a week.

One road show of a Broadway success played to 37 people on a matinee in one of the larger North Carolina towns the other day at 35 matinee top.

Reports come in from Nashville, Chattanooga, and Knoxville that road shows are demanding guarantees and are being turned down with the result that cancellations are thick. The result is that a lot of shows are going to close during the next few months. In the South at least, unless they lower prices.

Short cast shows have been the rule here and with anywhere from 5 to 20 people in the cast, none with names, the people down here are not putting up Broadway box office prices.

Another thing which has militated against second and third road companies of recognized Broadway successes is that practically every newspaper in the South is carrying syndicated articles by men like Karl Kitchen who are detailing all the Broadway theatrical activities, stars and productions in general. The result has been that the people in the South are being "wised up" as to who is who in the show business and when a show with a Broadway rep comes to town with a cast that doesn't boast a "name" and a big one, the majority of the theatre-goers compromise on the films or vaudeville.

A short cast show at \$1.50 or \$2.00 at least one "name" will get money in the South and as the winter grows colder the pickings are

going to be scarcer for cotton is being held for high prices, and while people have plenty of money they are holding on to it unless for something exceptional.

New Orleans, Oct. 27.

"Robert E. Lee" closed here this week and the company returned to New York accompanied by the author, Thomas Dixon. The show had fared indifferently during its Southern tour, and the author, who also was the producer, figured that if the South made no better response, it would be well to withdraw the offering.

The production was inexpensive and played to \$1.50 and \$2.00 top. Mr. Dixon attributes the failure to industrial conditions and to the monetary difficulty arising out of low priced cotton.

100 BROADWAY THEATRE

(Continued from Page 1.)

era, a situation will develop where a producer must have his own theatre or stop producing. He is building one at the present time and admits he wants two more.

In the entire New England territory Mr. Klaw said there are not more than three weeks of bookings in which legitimate shows can play. The expense attached to out-of-town bookings with preliminaries for New York is such that the railroads are getting more than the producer can stand.

His limits in the "forecast" every individual producer to having two or three theatres of his own and increasing that number with time. The situation he pointed out was practically one similar to when Klaw & Erlanger began building theatres when the late Charles Froberman controlled the field in New York.

Sooner or later there will be a regeneration of the stock companies in cities and towns where they are wanted, and it is likely that the visiting star system of former years will again be in vogue, Klaw 1 believes.

The building increase was more than certain, he said, in view of the picture situation on Broadway. The latter, he declared, were guaranteeing owners of theatres more than producers of legitimate shows, and as a result the latter are left without any place to open. The cost of maintaining a show and waiting for an opening is too large to carry as overhead. The building of theatres is the only solution. The "slump" would come with 100 theatres offering attractions, and then it would be more of a struggle to survive than it is under present conditions.

NEW PLAY BY CAPUS

Paris, Oct. 27.

Mlle. Maille, who has assumed the direction of the Marigny as a legitimate house during the winter, will present Oct. 28 a comedy by Alfred Capus, "La Traversée," in which she personally appears, with Harry Krimer as partner. Krimer was originally booked to play a lead in L'Enfant Maître at the Vaudeville, which role was withdrawn during rehearsals.

RAILROAD STRIKE FAILS TO HURT BUSINESS

Hackett's "Macbeth" Next Week at Aldwych

London, Oct. 27.

So far the great railroad strike has not affected attendance here and James Hackett will open his production of "Macbeth" at the Aldwych, Nov. 2. He is understood to have inherited an immense fortune and to be financing his return to the stage.

Mrs. Patrick Campbell will support the American star, taking the role of Lady Macbeth. Hackett will also produce "The Merry Wives of Windsor" and "The Rise of Silas Lapham" by William Dean Howells, done at the Theatre Guild in New York. His run at the Aldwych will be limited owing to the production of a Chinese play called "The Arm of Li Hung," by an author interested in the theatre.

Changes at local houses include the transfer of "Columbo," by Compton Mackenzie from the Kensington to Prince's Nov. 2. "A Pair of Sixes," at the Queen's, and "Oh, Julie," at Prince's closed Oct. 23. Percy Hutchinson revived "The Luck of the Navy" at the Queen's Oct. 24.

"Lord Richard in the Pantry" reached its four hundredth performance at the Criterion Oct. 23.

NEW DE FLERS AND CROISSET.

Paris, Oct. 27.

Rosenberg presented at the Theatre de l'Athene Oct. 26 a new comedy by Robert de Flers and Francis de Croisset, entitled "Le Retour" which is a probable success.

In the case are Victor Boucher, Andre Lefaur and Stephen; Mesdames Chetrel and Marthe Renier. Plot: Husband returns from war and seeks tranquility, but is disturbed by his wife's new circle of friends and pretends to facilitate divorce. The three acts terminate by husband fraternizing with his rival, also a former soldier, their war experiences promoting mutual sympathy, whereupon wife becomes reconciled with husband.

Rosenberg is sending "Dalle Adventure" on tour during the run of "Le Retour."

BY PIERRE FRONDALE

Paris, Oct. 27.

As a novelty for the new season Coquelin and Hertz produced Oct. 23 at the Porte Saint Martin a work by Pierre Frondale entitled "Appassionné," in four acts.

The critics admitted without payment of "taxe de guerre" by an accommodating government gave it a warm reception; the critics who paid were not so enthusiastic. By the public this piece is declared, so far, a fair success.

Frondale, author of "Montmartre," had a flop last season at the Theatre Sarah Bernhardt.

The company includes Pierre Magnier, Louis Gauthier, Mme. Jane Marne, Mme. Sylva.

The plot resembles D'Annunzio's earlier life with the Italian actress Duse, but is considerably changed.

FARNOL'S "TAWNISH."

London, Oct. 27.

Dennie Neilson Terry will produce Jeffrey Farnol's "The Honourable Mr. Tawnish" during Fred Terry and Julia Neilson's Manchester season.

"PURPLE LADY" OVER.

London, Oct. 27.

A provincial production of "The Purple Lady" was made at Blackpool successfully. Individual hits were scored by Walter Passmore, George Haesel, and Josephine Earle.

STRIKE AT OPERA ONLY.

Paris, Oct. 27.

The Opera strike continues, the management refuse to discuss the new claims, but willing to negotiate. A culminating point has been reached and a settlement expected soon.

No other houses are affected.

VERNON PRODUCING HERE.

London, Oct. 27.

Harry M. Vernon is leaving for America shortly to produce in New York two of his own plays, one of them in connection with Al H. Woods.

IN PARIS

By E. G. KENDREW.

Paris, Oct. 15.

The revival of "La Fille du Tambour-Major" at the Gaité is joyfully received. As usual the sight of the French troops entering Milan, in the last act, is a feature. Lucien Fugère now plays the role of the drum major, supported by a new comer, Burnier, who competed in the last examinations of the Conservatoire of Music. The other parts are well sustained, not forgetting Mlle. Myrl, in the title role. There is some dancing, but not particularly well regulated.

The work to follow "Daniel," in which Sarah Bernhardt is to appear shortly at her own house, as a youth broken down in health, will probably be "Les Crognards" by Henri Cain and G. Lenotre. The subject concerns Napoleon I during his sojourn in the Isle of Elba. "Atheist" with Sarah is also to be reviewed for a series of matinees.

Dimitri Smirnov, opera singer, arrived in Paris from Russia, via Constantinople, and will give concerts at the Salle Gaveau.

Raoul Audier is taking over the Folies. Rue Louis le Grand, where Gaudern's "Mais les Hommes s'en Mènent Bien" will migrate from the Capucines to make room for "Le Scandale de Beauville." But M. Granier and Gaborce will remain managers of the little house.

A dispute has occurred at the

Comedie Francaise between Emile Fabre, the administrator, and Mme. Flerat, concerning the engagement of Mme. Simone at the Hotel de Moliere later in the season. It was at first stated Mme. Flerat had resigned, but this is denied.

As expected, the strike at the Opera broke out Oct. 15, on the refusal of Bouche to accept the claims of the musicians, chorus, stage hands, etc. The Pasticolor concerts now given in the afternoon at this house are also affected. The foreign singers are disturbed by the clause claiming only 8 per cent. of foreigners be engaged, the Belgians considering this very unfair after what Belgium has done to assist France during the war. There are several foreigners in the chorus, and openly declare they will petition in their respective countries that similar treatment be accorded French musicians. There are more French musicians seeking engagements abroad than foreign artists engaged in France. The situation is delicate. In the meantime, the Paris Opera is declared "out of bounds" by the Federation du Spectacle.

The directress of the Theatre Moderne, an important house in the Passage de l'Opera, is to be prosecuted by the authorities for having displayed a poster of licentious nature, entitled "La Nuit Vespertine."

"JEST" HURT IN ENGLAND

May Be Held Back for London Presentation.

London, Oct. 27.

"The Jest," which played the provinces and closed, will probably not be seen in London in its present form. The piece was supposed to be Arthur Hopkins' version of the Ben Hur play as played at the Plymouth, New York, with John and Lionel Barrymore.

In the English presentation made by Gilbert Miller it appears the changes made were not fortunate. An attempt was made to make "Neri" the big role in the play because of the appearance of Robert Ainsley. Neri was done in New York by Lionel Barrymore. The role of "Gianini" was done by John Barrymore. It was the consensus of opinion the two roles were of equal merit, with perhaps a bit the best of it going to John's characterization. By making "Gianini" secondary the force of the drama was weakened and that accounts for the failure over here.

BELASCO'S PLANS.

(Continued from Page 1.)

for her. The present tour is now in its eighth week and the second week at the Tremont, Boston. Last week the show drew over \$17,000, and Boston is considered notoriously bad this season. The first 40 weeks of the season, playing the Bronx O. H., Pittsburgh, Baltimore, two weeks at the Montauk, Brooklyn, and Newark, the business averaged \$20,000 weekly, the Pittsburgh week going to almost \$25,000.

"Carmen" will be Miss Urie's fourth production under Mr. Belasco's management. He first saw her performance when she was playing Luana in "The Bird of Paradise" at the Standard, New York, in 1914, placing her then under contract. Her first role with him was that of Elizabeth Greer in "The Heart of Wexford," at the Lyceum, in 1916. After that Miss Urie appeared in "Tiger Rose" and last season in "The Son-Daughter." All of these roles have been more or less in dialect, and the impression has been created that she cannot carry a role that does not call for a characterization which requires it. This impression will undoubtedly be dispelled by her "Carmen" without a dialect.

WINTHROP AMES AGAIN

Great Interest Taken in Return to Producing of Boston Society Man.

London, Oct. 27.

It is announced here Winthrop Ames will produce "The Green Goddess," by William Archer, the critic, in New York, around Christmas time. George Arliss is scheduled for the lead.

Mr. Ames has been quiescent as a producer for some time and great interest is taken here in what he does because of his position as a society man of great wealth.

MISS MELNOTTE BUYS "30-30"

London, Oct. 27.

Violet Melnotte will produce a new play by Cyril Harcourt, called "30-30," when she can find a theatre in the West End.

SELWYN'S NOVEL.

(Continued from Page 1.)

sin" now in its third year at the Gaiety would lift its top to 35 starting next week came as a surprise. That show opened at 35 and was raised to \$150 some months ago. The policy of the house management has been against raising rates and some doubt has been expressed whether the scale will go up or not. The Selwyn's Apollo will have a seating capacity on its lower floor of 700, which gives it a larger lower floor than any of the regular legitimate theatres on Broadway. The balcony will accommodate over 500. A ladies' smoking room will be located on both the balcony and orchestra floors, while the men's smoking room will extend the entire width of the building, located a flight down. The lobby entrance leading from Broadway immediately next to the entrance of the Times Square is tastefully designed and somewhat resembles that of the Olympic, Chicago.

"The Mirage" entails an unusually high weekly operating cost. Last week the outlay was \$7,400. The biggest item is the salary of Florence Reed, the star. Miss Reed is receiving 10 per cent. of the gross (with a guarantee of \$1,000 weekly) so that her check for last week was over \$1,700. The Times Square house expense runs around \$1,000 weekly. The actual building cost of their two new theatres stands the Selwyns \$75,000 each.

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WHO'S RAIDING LOEW STOCK? IS NEWEST MARKET PUZZLE

Issue Goes to Brand New Low of 19 1/2 on the Eve of Public Sale in Theatres at 22—New Goldwyn Financing Handicaps Upturn.

The puzzling operation in Loew stock reached a climax of mystery this week which made market observers throw up their hands in despair. The issue went to a new low level on Tuesday of 19 1/2 on a heavy turnover of 5,690 shares. Wednesday the opening was 19 1/2, and by early afternoon it had slumped to 19 1/2 again.

The significance of this development lies in the fact that next week has been selected for the beginning of the stock selling drive in the lobby of the Loew theaters in New York, during which the issue will be offered to the public in lots of any size at the flat rate of \$22 a share, to be sold on the installment plan.

The course of Loew stock during the last three months has proved pretty conclusively that prices were fairly well under the control of the Wall street interests, which were concerned in the underwriting of the new issue. That being the case, it appears peculiar the price has gotten out of hand just at this crucial moment, when a healthy advance in stock market quotations would have done a lot to encourage public buying at over-the-counter sales. It was too much for the market wisecracks.

The only explanation that bore any color of plausibility was that some bear clique in the street had studied the situation and, figuring that if they could raid the stock to 19, the Loew underwriters who were about to offer it to the public at 22 would be practically compelled to bid it back to 21 or better in order to get any action.

The idea that any interest associated with the picture people or any group of Loew stockholders was concerned in the operation was scouted. The stock is too scattered to make a concerted campaign possible and the picture people have a very positive disinclination to an open contest with Wall Street.

The readjustment of Goldwyn's tangled affairs did very little in a constructive way as far as was disclosed in the daily quotations on the Curb. The only transaction that came out up to Wednesday was a trade in \$60 at 7 even, an advance of a dollar a share and \$3 over the recent low. This probably was a speculative turn on the chance that a settlement of the Samuel Goldwyn-du Pont dispute would make for a better situation in Goldwyn.

Formal announcement was made by the company that the financial arrangement had been completed, that Frank Goddard had become chairman of the Board, Messmore Kendall had been named head of the executive committee and Samuel Goldwyn had returned to the presidency. In a market sense the most of the whole affair is "How much money has come in and how will the new obligation be represented in the company's securities?"

If there is any preferred Goldwyn stock outstanding, the new money may be represented in a "B" issue or "second preferred." If there is no preferred out and only common.

(Continued on Page 7.)

BACK TO SUN TIME.

Daylight Saving Clock Loses Hour Next Sunday.

Next Sunday (Oct. 31) the daylight saving time will come to an end in New York State.

While 2 a. m. is the official time set for the turning back of the clock it is left to the discretion of householders and other individuals to move the hands of their respective time pieces back one hour at their own convenience as long as it is done before arising time Monday morning.

About the only places in the State where timepieces will not be turned back are in the interstate railroad terminals, which have been operated under Standard Eastern time since the change was made last spring.

Following next Monday all places in the State will be governed by Standard Eastern time, including the railroads.

AKRON'S RUBBER SLUMP HITS THEATRE TRADE

Burlesque Worst Affected by Industrial Shutdown.

Akron, O., Oct. 27.

The slump in the rubber industry, which has cast gloom over business in general for almost two months, is beginning to have a decided effect on theatricals, according to those conversant with the situation.

At the Grand (Columbia three-day stand) business was far below that of last year when it was necessary to give an extra show every Saturday night.

Now this extra performance has been eliminated, and there is no difficulty in securing seats, even just before curtain time. The thousands of rubber workers, who have left Akron are responsible for the falling off in patronage, according to theatre managers. Stock has felt the depression keenly, perhaps, than any other form of amusement, according to Edward Clarke Lilley, heading the Pauline MacLennan Players.

"Our offerings are patronized by the family trade and it is steady," he said. "We find that the 'boating' male population" prefers the burlesque and legitimate offerings," he said.

Picture theatre men here admit patronage is below last year's level, and that they anticipate no improvement until the first of the year. Still theatre promoters are going ahead with plans for more houses for legitimate attractions, vaudeville and pictures.

THREE GIRLS INJURED.

Baltimore, Oct. 27.

Three girls appearing at the Garden theatre here last week were badly injured Saturday while automobiling when the machine was struck by a Baltimore & Ohio freight train.

The girls are Anna Crawford, Marie White and Helen McNeer. They were rushed to St. Joseph's Hospital and are now at the Hotel Kerman under the doctor's care.

ALBANY REGARDS GOV. SMITH AS REAL FRIEND OF THEATRE

Point to His Signing Bill Allowing Sunday Shows. Also Passed Cotillo Bill—Against Picture Censorship—Discusses Question in Interview.

Albany, Oct. 27.

Governor Alfred E. Smith is regarded here as a real friend of the theatre. His signature has been attached to bills allowing Sunday shows and to the Cotillo bill permitting children under certain conditions in picture shows unchaperoned. He is set against State censorship of pictures, believing in local authorities equipped with power to deal with situations as they arise.

"My action in signing the bill allowing municipalities to determine whether or not they wished Sunday picture shows," he said in an interview, "makes my attitude plain. Strong effort was brought to bear on me to veto that bill. I was threatened with political extermination if I gave my assent to it."

Gov. Smith not only thought it was right and signed it, but worked hard for its passage. He was also threatened by the reform element when signing the Cotillo bill allowing children under certain restrictions to attend picture shows without an escort, and he was a strong force pressing passage of the ab-

GUS EDWARDS PAYS OFF; STARTS 3 NEW ACTS

Principals Also Paid Salaries Due for Revue Rehearsals.

The echo of the announcement last week of the Gus Edwards Revue, after several weeks of rehearsing, came this week in the renewed rehearsal of most of the members of the former Edwards company for new vaudeville acts, made out of scenes and numbers of the proposed show. Between times and upon the expiration of the final (last) week of the rehearsal period of the show Gus Edwards paid the choristers one-half rehearsal salary, as required, and the principals received sums in satisfaction of their claims.

Several of the principals and nearly all of the choristers were retained by Edwards for the vaudeville productions, which start playing next week. Included are the 15 (not 30) children engaged for the original Edwards show out of 100 kiddies with their mothers who presented themselves for the positions.

One of the turns will be called Gus Edwards' Annual Song Revue, with Edwards himself in it; another will have Irving Fisher for the lead, named Irving Fisher and His Debutantes, while the third will be "The Baby Pullies," with about 60 people in all in the trio of acts.

SHOW FOR HARRY FOX.

G. M. Anderson Opens Negotiations for Starving Tour.

San Francisco, Oct. 27.

Harry Fox was compelled to leave the Orpheum bill after the matinee during the second week of his engagement there on account of throat trouble, leaving the spot vacant Wednesday night and Thursday. According to Fox, his Orpheum tour was to terminate at Los Angeles, where a picture contract with the Lasky concern awaits him.

It is learned that G. M. Anderson, now on the coast, is considering putting out a show with Harry Fox as the star providing he can secure the latter, with whom preliminary negotiations have started.

5th Ave.'s All Comedy Bill.

The Fifth Avenue is to have an all-comedy bill of eight acts week Nov. 2.

While all of the turns booked will be of a comedy nature, each will represent a different style.

COOPER-RICARDO MARRIAGE.

San Francisco, Oct. 27.

Max Cooper and Irene Ricardo, now on the Pantages Circuit, were married here yesterday.

BIG TIME THEATRE BUSINESS SHOWING SOME FALLING AWAY

Keith Houses In and Outside of New York Behind Last Season's Gross—Loew's Business Holding Up—Moss Houses Good and Bad.

INTERSTATE COMMISSION DIFFICULT TO BEND

Attorney Explains Chances for Reduced Transportation.

It will require concerted action and tremendous pressure to induce the Interstate Commerce Commission to make any concessions in rates that will benefit the theatrical profession, is the opinion of an expert in transportation angles.

Ernest Adamson, attorney, who has represented Shedd's Farms Co. and the United Drugs Co., as well as other big firms in adjustments before the commission, gave the following reasons in an interview to a Variety representative. Mr. Adamson's father was the author of the Adamson Eight-Hour Law.

The lawyer explained that prior to the passing of the transportation law, the Interstate Commerce Commission was a tribunal created by the government to hear and adjust the complaints of shippers.

After the law became active the powers of the commission were augmented to an extraordinary degree until now they are the "Watch-dogs of the railroad treasury," whose chief duties are to see that the earnings of the roads return not less than 5 1/2 per cent. on the investment.

This includes interest on "watered" bond and stock issues that helped swell the fortunes of the railroad barons of the past decade. The attitude of the commission toward any reduction in rates for any class, without tremendous pressure, may be guessed from that.

Mr. Adamson, through Variety, wants to offer his experience and personal knowledge of the functioning of the commission to any theatrical group that wants to start the ball rolling. His most notable victory was forcing a revocation of the order of the Director General of Railroads, during war time, to eliminate show cars from trains passing interstate through Georgia.

IRVING BERLIN'S BIG INCOME FROM SONGS

Draws \$147,000 in Royalties First Year.

It is reported that Irving Berlin, title bearer of Irving Berlin, Inc., for the first year of his own music publishing career with his firm, drew \$147,000 in royalties from the concern. The royalty included the usual percentages allowed author and composer (Berlin is both) on the sale by copies of the Berlin own publications, besides the customary 50 per cent. of record royalties that go to the writers of the numbers published by the disc or record roll makers.

The royalty secured by Berlin from Irving Berlin, Inc., was apart from any interest he holds in the firm. Nothing in the Berlin report makes any mention of the profits of his publishing house or his share in them.

E. F. ALBEE NIGHT AT FRIARS.

The Friars Club has designated Sunday night (Oct. 31) as E. F. Albee night at the club house. A special vaudeville bill has been arranged for the event.

The E. F. Albee night marks the beginning of a series of "special nights" to be given by the Friars during the season in honor of celebrities in the show business.

Arrangements for E. F. Albee night are in the hands of John Pollock, Bert Levy and Frank Evans.

SAILINGS.

Aquitania for New York, Oct. 23. Milton E. Hoffman, E. Shawer, Frank Meyer, Carl Laemmle, Hiram Abrams.

With the reports from the legions of poor business everywhere, excepting for the standard and best of attractions, the big time in the east is also suffering. While the big time complaints, the small time pop vaudeville houses of the Loew Circuit are holding up to their previous gait, despite a slight increase of scale recently in them. The R. B. Moss houses in New York, lately looked by Keith, are good and bad, according to location. The business at Fox's City on 14th street is reported to be at the lowest ebb it has reached since Fox had the house. Other small time around the eastern section of the country is said to be not over-strong at the box office with several that started the season as full week stands, since going into the split week policy.

The average difference in the gross receipts at the Keith houses which are affected is between \$1,500 and \$2,000 weekly, as compared with the gross receipts at this period of the year last season. Booking managers in the Keith office asked if the increase of salaries accounted for the decreased profit, replied that had nothing to do with it, that the decline was in the gross, even with certain towns where the scale had been slightly lifted from last year.

The most surprising reversal among the Keith houses at of town is Washington. For years the present Keith's, Washington, played to continual capacity. Of late there have been lots of empty seats in the house, matinee and night. In New York, the Columbia and Alhambra, both Keith's, are struggling along. Neither appears able to secure a start for real business. Near the Alhambra, Keith's Opera House and Loew's Victoria, just around the corner on 135th street, are doing full trade. Each is a pop vaudeville house. The Victoria for several seasons prior to the current one, has been the poorest house on the Loew string, in point of attendance. Keith's Palace, Riverside and Bronx seem to be doing usual business.

The Loew theatres have been doing their full quota and drawing a larger gross: before through the 50-cent top scale now in effect in all of the Loew houses. Loew's Metropolitan, Brooklyn, the circuit's biggest theatre has held a regular business, not withstanding the lift in prices.

Of the R. B. Moss' houses in New York, which went into the Keith office Labor Day, the Hamilton and Coliseum only are holding up. The Jefferson, on 11th street, is proving a harder proposition than its first few weeks under the Keith name preceged, although it seems quite likely the Jefferson is the cause of the worst business at the City on the same street William Fox has had.

(Continued on Page 7.)

PHILLY'S MUSEUM OPENS.

"World's Museum" Does \$2,000 Opening Day.

Philadelphia, Oct. 27.

The World's Museum on the site of the former Bingham House opened last Saturday at a general admission of 25 cents and did \$2,500 on the day.

There are nine fronts on exhibition, with lions, tigers, leopards and about 300 monkeys. Other than a refreshment stand, there is no concession privilege.

The Museum is being operated by Salsbery & McQuirk with M. W. (Buck) Taylor.

FOREIGNERS OPENING.

Laddie Cliff will return to this side, opening at Keith's, Philadelphia, Dec. 27, for a tour of the circuit.

Claude Golden is to open at Keith's Orpheum, Brooklyn, early in December.

Mr. Hymark, not over here for several years, starts a Keith tour Dec. 27 at the Alhambra, New York.

The Keith booking for Eda Shields, who received 15 weeks postponement through Miss Shields' inability to secure a release from English contracts for over four weeks.

SUN MAY SELL OUT TOLEDO RIVOLI AND OTHER HOUSES

Deal Reported on With Billy James of Columbus
Interesting American Bond & Mortgage Co.—
Might Adjust Keith Fight—Sun Would Retire.

Chicago, Oct. 27.

There is a possibility that one or more of the theatres booked by Gus Sun will change hands. The deal is being promoted through Billy James of Columbus, who is with Sun in several business ways. James has enlisted the interest of the American Bond and Mortgage Co. of this city. Robert Beck, representing the banking firm, is reported now in New York, in connection with the proposition. If Mr. Beck is favorably disposed toward the promotion, it will go through. He is said to have spoken to A. H. Woods, and Woods is reported to like it.

Just what Gus Sun houses are involved are not mentioned. The deal may take in all of the Sun theatres or may refer only to the new Rivoli, Toledo and any other theatres operated by the Sun-James Co., which is the Rivoli's operator. Indianapolis men are also holders of Rivoli stock. They are Ed Sourbier, Charles Olson and Jean Marks. They have the Lyric, Indianapolis, and are reported agreeable to the sale of the Toledo house. Their Rivoli holdings are said to control.

Conferences were held in Toledo last week by the Sun people. It is said Sun, who holds the vaudeville booking contract for the Rivoli, set a figure for its sale, then increased the amount \$50,000 as the first figure was about to be accepted.

If the James deal through the local bankers contemplates the purchase of all of Sun's theatre interests, it is believed Sun will sell if a mutually agreeable price is settled upon, and following that, Sun will retire.

Inside reports on the Keith-Sun situation say that with Sun out of the Rivoli and that house in the hands of some one else who is on friendly terms with the Keith office would likely bring about an adjustment of the present Keith-Sun fight, caused by the opening of the Rivoli with vaudeville and the cutting of Sun from the Keith booking office. The report further says that the Keith people are not unfriendly to any of Sun's associates, away from Sun. It is not improbable if a consummation of the James plan is reached, that the present Sun-booked theatres, if all are included in the sale, will return to the Keith office.

W. M. (Billy) James is a former minister. He controls the Broadway, Columbus, and is building another house there. James is said to have been informed by Sun that Sun's trouble with the Keith office came through the Columbus theatres of James, but James is reported to have later learned the Rivoli, Toledo, was the sole cause.

Olson, the most prominent of the Indianapolis group, was the American light-heavyweight wrestling champion at one time. He has amassed a moderate amount in theatricals and is reported anxious to dispose of his Rivoli stock to increase his present cash reserve.

BLANCHE KUHN COLLAPSES

Chicago, Oct. 27.

Blanche Kuhn, of the Kuhn Girls, formerly of the Six White Kuhn, had a physical and nervous breakdown last week in Sioux Falls, causing the act to cancel.

The two girls, who had been for a year on the other side entertaining the soldiers, had just started their vaudeville tour. Illness and financial worries were the cause of the breakdown.

SOPHIE A GRASS WIDOW

Chicago, Oct. 27.

Sophie Tucker procured her divorce against Frank Westphal, testifying that he had deserted her, although she was kind, loving, forgiving and faithful.

Clark and Hamilton Act.

Bert Clark is to put out his Clark and Hamilton act once more, with Plavia Arcaro. Marinelli is booking.

No Rooney Three-Act

The proposed three-act for Walter Clinton, Julia and Jessie Rooney, has been declared off.

KUNSKY PLANS RIVAL OF N. Y. HIPPODROME

Closes for Detroit Theatre to
Play Vaudeville.

Detroit, Oct. 27.

Negotiations were completed here this week which will give this city a theatre the size of the New York Hippodrome within a year. The house, to be devoted to vaudeville, will be built by the John M. Kunsky Enterprises, which controls the cream of the picture theatres here. The new house will seat 1,000 and be located on Grand Circus park, in the heart of the city.

In addition to the new Hip an office building will be erected. At present the Kunsky enterprises control one pop vaudeville house in Detroit, the Columbia, which, though it seats but 1,000, is regarded as a gold mine.

George W. Trendle, general manager for the Kunsky Enterprises, was in New York this week securing the final settlement on the plans for the new theatre.

There are two theatres on Grand Circus park, Adams and Madison, both picture houses, under the Kunsky management. The latter house is one of the finest in the west and ranks with the picture palaces of New York. The top price charged is \$1.50.

Kunsky now has 11 picture theatres in Detroit. Some two years ago the Allen, of Toronto, offered to buy them for \$3,000,000. The deal, however, did not include the Royal, a 300-seat house which was Kunsky's first. The Royal offers "dynamic" dramas only. It starts grinding at 8 a. m. and is said to turn a profit of over \$1,500 weekly.

NO 4-A-DAY SOUTH

Act: Disposes of Rumored Extra Shows on Loew Time.

The gossip around "The Square" concerning acts on the Loew time being forced to play four shows daily in Washington and Baltimore with five and possibly six shows a day farther south is unfounded.

In a letter to J. H. Lubin, general booking manager of the Loew circuit, postmarked Atlanta, Emilio Volpi (with Nora Allen and Co.) stated that though he left New York under this impression he found nothing but the best of treatment from the house managers, stage employees and so on. The reported four-six shows a day did not materialize.

AL SMITH MEETING

Theatrical League Is Called at
Bryant Hall Tonight.

The Al Smith Theatrical League is to hold an open meeting tonight (Friday) at Bryant Hall. It is expected the Governor will appear at the meeting for a few minutes. Hugh Herbert, vice-president of the league, is to preside. The league has an enrollment of 300 members.

Among the speakers will be Myron Hultberg, Judge John R. Walsh and Alex I. Nowicki.

KLEIN BROS. ON PANTAGES

Klein Bros., recent features of "Cinderella on Broadway," the last Winter Garden attraction, begin a five-week tour of the Pantages Circuit next week, opening at Detroit. The team plays three Detroit weeks with Cleveland and Toronto following. They hold a five-year Phibert contract which guarantees them 55 weeks' work yearly.

MANAGER BUYS BALL TEAM

Ken E. Finlay, manager of the Broadway, Richmond, Va., has purchased a half interest in the Richmond baseball team and been elected president of the club.

PINCHED GYPSY KING THREATENS TO QUIT

Wins Discharge but Finds
Kinging a Nerve Strain.

St. Louis, Oct. 27.

Steven Kaslov, of Chicago, king of all the gypsies in America and a showman who has chaperoned bearded ladies, fat ladies, and sword swallowers in side shows with Ringlings, Barnum & Bailey's and Sells-Photo circuses for years, was exonerated of a burglary charge here, brought by a jealous pretender to his throne.

He immediately filed suit against the dauphin for \$10,000 damages, alleging false arrest and perjury. King Steve rules over 500 tribes in all parts of America. His rival is Wanda Thompson.

His Royal Highness told the judge it was a long story, so the judge drew up his chair and listened to this:

In December, 1919, the incumbent king passed out of the picture in Bridgeport, Conn. The acting sub-deputy third assistant vice-chancellor convoked the crown council in Jersey City, N. J. Thompson said it wouldn't be necessary to elect a king because his brother, Alexander Itanko, had decided to appoint himself. Alex stood up on a stool and gave three cheers for himself.

But Steve was elected king by the council. He accused the usurper of pocketing his pockets of \$55 and swore out a warrant. Itanko could not be found. At present he is perched on the peaks of Peru.

While King Steve, the ex-circus man, was seated beside his royal consort and their five children at 1331 West Fourteenth street, Chicago, on Oct. 5, an officer walked in with a warrant sworn to in St. Louis, accusing the monarch of burglary.

He came here to answer it and was "sprung" when the judge rebuked his rival as having his eye too much on the throne and not enough on pressing the case. It was the fifth time Thompson had had Kaslov, whom he claimed was also known as "Frank Africk," arrested.

Then King Steve said: He can't understand why Wanda is so anxious for the job, because it pays no more salary than the Italian rulers draw.

"The king industry isn't what it used to be, and if I have much more such trouble I'm going to yelp 'Hey, ho!' and go back under the big top," explained the king.

KILBANE'S REVUE OUT.

Champ Featherweight Draws Well
at Steubenville.

Cleveland, O., Oct. 27.

The featherweight champion, Johnny Kilbane, who a few weeks ago said he would star in his own vaudeville revue, is now doing it. The revue was called in on short notice for Steubenville, O. There was nothing else in sight at the last moment, and the house manager "took a chance." The Kilbane act broke the house record at the box office.

Kilbane wants to go east and is reported asking \$1,500 per week to show the turn in New York.



HARRY and JACK
KAUFMAN
THE PHONOGRAPH STARS
Vaudeville under the direction of
RAY HODGSON
This week (Oct. 25), Keith's, Philadelphia.
Nov. 1—Proctor's, Newark.
Nov. 5—ORPHEUM, BROOKLYN.

TRYOUT IN THE KEITH OFFICE.

Luke Warren is a club entertainer from Pittsburgh. He has appeared only in that city up to date. Many professionals know him.

Warren has wanted to play in New York clubs. The majority of the metropolitan private entertainments are booked by Frances Rockefeller King in the Keith office. Miss King had heard of Warren's club act and would not consider it. She said it might offend some of the people who attend banquets in a big city like New York.

Mr. Warren at a private affair first appears as a captain of waiters, on the floor. Several in the party are made aware of what is to follow and the hotel or hall management of course, is in on it. Warren is very efficient, finds fault with the waiters, with the arrangement of tables and everything in general, making use of an accent and enough comedy talk to overcome any apprehension of a guest that there is trouble in sight.

After interfering for some time, Warren is warned by the waiters they will complain to the manager unless he desists. He dares them to. The manager of the hotel is called up. Remonstrating with the officious captain proving of no avail, the manager threatens to discharge the man on the spot. When this affords no relief from his fault finding, the manager does discharge him. Warren then appeals to him, to every one in the room, tells of his wife and his family, his future and while reciting the consequences of his discharge, actually cries. He is "fired," however, but later returns to the stage of the banquet room to do his regular story telling turn.

Johnny Harris (Davis theatre), brought Warren to New York last week and introduced him to J. J. Murdoch in the Keith office. The matter up to date was explained to Mr. Murdoch and it struck the latter as humorous. He decided to have a practical demonstration staged for Miss King in his office. Connected with the demonstration was Frank Jones, Miss King's husband. Mr. Jones is a booking man in charge of the Palace try-outs. He was previously informed of it.

Warren was lightly coached just before Miss King came into Mr. Murdoch's office suite. Upon her arrival Warren was asked to repeat his story. It was that his young daughter, appearing at a club in New York, had not been heard from since that time. Speaking with a German accent, Warren went on to tell how his daughter had said she met a man in New York who prom-

ised her the entire Keith time, that he didn't remember his name but it was a common name and thought either the girl had run away or that the man she met there had over-acted her.

While telling his tale Warren broke down, started to cry and Miss King attempted to soothe him. Murdoch said it would be easy to locate who had booked anyone for a club and asked the man to try to remember the name. Warren said Green, Brown, Smith or something like that. Murdoch asked if the name were Jones. That was it, exclaimed Warren. He was the rascal. Miss King felt aggrieved, said it was ridiculous to think that her husband could have booked a club, but Mr. Murdoch sent out for Jones.

The Warren story was repeated to Jones with all of the business. He asked the daughter's name. Warren told him and Jones said a girl of that name had played a Wednesday morning try-out at the Palace. It looked serious at that moment from Miss King's expression. When Warren demanded to know where his daughter was, intimating Jones was the man he was after, Murdoch attracted Miss King's attention by a moment when Warren, placing the flat of his hand alongside of his nose, motioned for Jones to slap his hand. Jones gave the hand a terrific slap. It sounded as though Warren would go right back to Pittsburgh on an airline through it. Warren started to cry again, Miss King attempted to pacify her husband, and Jones, apparently enraged, said he would kill anyone who made them kind of statements about him.

While Miss King was trying to "square" everybody Warren and Jones shook hands. Then Miss King tumbled.

All in the room excepting Miss King agreed it was very funny, but Warren commented he thought she might look at it the way she did since she was a woman and on the wrong end of the joke. Later Mr. Warren was invited by Miss King to call at her office on the New York clubs may yet see him.

While waiting for Miss King to come into her office that morning (Thursday), Mr. Murdoch asked for a sample from Warren. Earl Saunders, of the Orpheum office, was selected as the victim. Saunders was recently married. The night before he left New York to wed, a bachelor dinner was given to him. The same signards were gone through and Saunders fell so hard he gave Warren a check for \$100 to obtain Warren's promise that would be no publicity.

N. V. A. COMPLAINTS

Charles Wilkens (Wilkens and Wilkens) has filed a complaint against Harmons De Holub and Crawford, in which Wilkens claims infringement on the use of the word "Ignatz." Wilkens claims he is the original Ignatz, and is billed that way. He asks that the word be eliminated from the De Holub act.

Fred Wayne against H. B. Marinelli. Wayne claims Marinelli is producing an act called "The Intruder," the title of which Wayne asserts is his through holding a copyright on it. Wayne has been using it for five years, he states.

Zuhn and Davis against the Dancing La Vars, to the effect the latter are infringing on two gags in the Zuhn and Davis routine. The gags complained of are "Your father couldn't buy enough lead to grease the hinges on your grandmother's spurs" and "Your father is so narrow minded he can look through the keyhole with both eyes at one time."

Charles O'Donnell (O'Donnell and Hilar) against Dave Lane, his former partner. O'Donnell states Lane is doing an act with a partner named Whelan, and the act contains business belonging to him (O'Donnell). The business complained of is "pulling down portieres, getting caught in step ladder, handkerchief trick through pants and business of choking girl and throwing her off stage, rock on piano on step ladder O'Donnell states Lane is doing this trick with ladder on dresser."

The complaint of Billy Gleason against Phil Baker over the use of

a gag described as "the buy and keep gag" has been settled. Phil Baker has agreed to eliminate the gag from his act.

Frank Baker (Hyron and Langdon) complains against another Frank Hyron using that name. The complainant states he believes the Hyron using his name is properly named Schultz. Hyron says he (himself) was born Frank Hyron, and used the name for years in vaudeville. He suggests if the Hyron complained of desires to continue the use of the name, the second Frank Hyron take a middle initial to avoid confusion.

HUGO JANSEN WALKS OUT.

Hugo Jansen walked out of the City show Tuesday night after his act was set and his company offering "The Fashions of 1919-20" was ready to go on.

One of the act's silk curtains was ripped in making the act. The accident enraged Jansen and he refused to allow the curtain to be mended.

The house management advised him the damage would be taken care of by the Fox office and a new drop supplied if necessary. Members of his act also appeared to Jansen but he refused to appear.

CONDENSED "SO SO"

A condensed version of the show "So-So" will be offered to audiences under the direction of Eddie Keefe. Lew Brown and Harry Morgan are writing new lyrics and numbers for the piece and the cast will include eighteen people. It will open Monday out of town.

LEGIT PRODUCERS OBJECT WHEN CASTS APPEAR AT SUNDAY SHOWS

Arthur Hammerstein Forbids It, Threatening Deductions or Dismissals—Permission Must Be Asked. Suggest One-half to Producer as in Opera.

Managers of musical shows have lately expressed dissatisfaction about players appearing in Sunday night concerts and at least one has instructed his company not to accept such bookings without securing permission.

This week Arthur Hammerstein sent out notices to his several companies to that effect, saying that any players who disregarded the notice will either be dismissed or be liable to damages.

The matter was brought to a head when the producer saw a player in one of his shows now playing out of town appearing in a concert Sunday. Hammerstein stated he believed artists under contract at good salaries are indebted to the management for at least part of the extra, as their appearance in the shows brought a demand for their services.

Mr. Hammerstein also said that actors appearing in shows and then making extra money in concerts should pay the management one-half of such extra money, similar to the custom in the operatic field. He said that next season his contracts will provide for that.

"DOC" STEINER DOUBTS IT.

No Enlargement of the Heart with Any Agent.

"What is this kind of business you are doing?" asked "Doc" Steiner, formerly of vaudeville and now a reader of scientific literature. "I have to pay 20 cents for Variety and I expect to get my money's worth, not to read, as I did, about William Truffert, the agent, who has gone to Europe and will have his heart reduced over there."

"I was in vaudeville for years, before the Putnam Building turned white, but I never knew an agent to suffer with enlargement of the heart."

GIRL ACT FOR RIO

Loew's Extra Attraction at Uptown House.

The Loew Circuit has about decided to place an extra attraction for the picture policy at the Rio, near the Audubon, uptown. It will be in the form of a large girl act or tableau.

Bill Morrissey is to produce it for the house, and if it proves successful the tab will be a weekly feature, often changed.

\$1,000 BILL AS PRESENT

When Karl Saunders returned to the Orpheum Circuit booking office in New York, where he is of the booking staff, after marrying in Chicago, the New York and Philadelphia agents booking through the Orpheum presented the newlyweds with a \$1,000 bill, also a silver tea set.

Mrs. Saunders was Miss Gladys Wilson, non-professional, of Chicago, daughter of Mr. and Mrs. Louis Best Wilson, 26 Lake View avenue, in that city. Judge R. H. Trade performed the ceremony.

The largest piece of the silver set, presented to Saunders on behalf of the donors by Gene Higgins, bore the inscription: "To Gladys Cooke, from Miss Paul of the Palace." "Sweet Cooke" is an expression Saunders often employs when an agent mentions the price of an act he is submitting to the house.

STATE-LAKE RECORD.

Chicago, Oct. 27. The State-Lake, the wonder theatre of the west, is still going up. Last week broke all its previous records in gross receipts and number of people admitted. Saturday and Sunday prices have been raised now all day to night seats.

GUMBLE OFF FOR CALIF.

More Gumble, J. H. Bonick & Co. executive, left New York yesterday on a six week's trip to California. Mr. Gumble will stop off en route to the coast and establish new branch offices in Atlanta and Dallas.

CIRCUIT IN FAR EAST.

Six Cities Framed to Supply 26 Weeks' Work.

The completion of a circuit of theatres in the Far East for the first time is coupled with the arrival and announcement by Dr. S. Margolies from Shanghai. The doctor declares he has been instrumental in affiliating the circuit with the Hotel Association of the Far East, and that they have already purchased several theatres in addition to the building and renovating of a few more. In all the theatres comprise about six. They are prepared to offer 26 weeks' continuous work for acts and turns engaged. Dr. Margolies says. The acts must be prepared to offer sufficient change, however, to last that period.

The circuit embraces theatres in Hongkong, Yokohama, Shanghai, Singapore, Manila and other points in the Philippine Islands.

Dr. Margolies blames the failure of Julian Hittings and other American artists, who played the Far East, not on their lack of ability, but to the lack of change in program arrangements to again attract the Europeans after they had seen the initial offering.

LOEW FRANCHISE FOR ALLEN

Paul Allen, who conducted an agency with Harvey Green, has become an artist's representative. He was given a franchise in the Loew office last week. Harvey and Allen supplied the Steinway, Astoria for several years.

The house recently went into the Plimmer office. Allen is a brother of Edgar Allen, the Fox booker; Green is entering the mercantile field.

MONTREAL LAY-OFF CLOSED UP

The new Loew house in Ottawa, Can., shortly opening, will receive weekly the bill from Montreal. The theatre will terminate the lay-off after the latter engagement.

The Saturday night closing there allows an act 26 hours to make a jump. The theatre is newly built and will be the largest in the Canadian capital, having a capacity of 2,500.

FULL WEEK FOR EUREKA.

San Francisco, Oct. 27. By arrangements completed last week by Ackerman & Harris with the railroads, the new Hippodrome in Eureka, scheduled to open next month, will be able to play full week vaudeville on a split basis.

Heretofore no other regular vaudeville bills have been seen at Eureka due principally to the expense of the jump and train schedules.

HELPING THE STAGE HANDS

At the 5th Avenue last half last week, two following acts in the No. 2 and No. 3 positions used the same concert grand piano. Both turns appeared in "one."

The piano player of the second turn walked on immediately after the departure of the pianist of the first piano act.

Full Week Headliners at Coliseum.

Rosey and B. it's Revue "Rings of Smoke," has been booked to play the full week of Nov. 5 at Minn' Coliseum. The playing of Rosey and B. for a full week marks the beginning of a partial change in the Coliseum's split week policy, several other headline turns following after for a full week.

Among the booked for a full week are the L. K. and Admire and Higgins.

Agents in 5-way Theatre Building

The Broadway Theatre Building may be the agency headquarters, looking through the Amalgamated. Most interests of Herbert Padden's plans go through.

For some reason or other the first floor of the Broadway building has long remained unoccupied because of the rentals and the extra large room layouts.

SOFT GOIN' FOR CON'S PETS IN EASTON, PA.

Society Dames Fall Hard for the Back to Nature Capers.

Easton, Pa., Oct. 28.

Dear Chick:

We're playin' the local shab here and incidentally we discovered a new graft. After the Monday matinee a flock of middle aged dames blasted back stage and asked Cuthbert if he would care to dance for the Knickerbocker Uplift Society, as they were all deeply interested in his classical repertoire.

I told him to grab all that kind of jack there was floatin' around, so him and Algy put it on good for the natives. They pulled the dance at a lawn party that was given at the home of Mrs. Ridgway Pancroft Jones, one of the town's most stilted and wealthy dames. This old girl has so much scratch she's all worn out with tryin' to think up ways to spend it.

After a lot of long-haired yeggs had pulled speeches about everything from free love to the evolution of a flea, my meat bounds got it and for the next fifteen minutes the joint was all clogged up with leavin' fawns and streamin' streamers.

Cuthbert signed contracts to make enough lamp shades to keep him around the goin' for the next six months and Algy was also a riot. The girls went nuts over the pair of them and to date we have a perfect average as far as the food bag is concerned, being invited out to dinner at one of them big time stables every night.

The manager of the theatre was tickled silly, for the society bought out the house for the balance of the week, and we refused to give them other hampers on the bill a rumble.

There's a chuck mind reader playin' here with us and he wanted me to make a high pitch for him with the Jones dame so he could cut himself in for some of that soft coin. If there was a flood tonight that destroyed every N. Y. A. in the country this bird would still have tough goin' to get three days' consecutive bookin'.

I told him I was goin' the last half if he was a mind reader, and he hasn't spoken to me since.

I wish you would call up May and ask her what she means by writin' me that she is goin' to Europe. Every time that Jane gets sore at me she threatens to go to Asia or one of them suburbs. She has covered more territory that way than the League of Nations.

Will you shoot me along them dice of mine that you have, for I want to take this wise cracklin' mind reader. He tried to soft pull me the other evenin' on a blanket, but I could see him put on the comb from the other side of the room and I told him I come from the neighborhood where they invented the spots for the boundin' bones.

If he gets acquainted with them quicksilver stators that you are mindin' for me it will cost him more dough a look than it would to see "Mary."

Don't forget, and if you can find time to run up here you can get yourself even.

Your old pal,

Con.

P. S.—I just saw Tom McGuire in a picture and he looked great. Just as natural as when he used to "borrow the pencil" on the race track.

MARDO IN PORTLAND, ME.

Portland, Me., Oct. 27. The Portland has Fred Mardo, the Boston booking agent, interested in it, he having secured stock in the theatre from the Hutchinson Amusement Co., which bases it. The policy will be vaudeville and pictures.

Herbert R. Hutchinson will manage the Portland, having resigned as manager of the Opera house at Bangor.

CARNIVAL HELD UP

Alliance, O., Oct. 27. The Home and Hay Carnival is experiencing difficulty getting away. J. J. White who has bought the kitchen concession with the show is held in jail under \$100 bond. His automobile collided last week with the rear of another machine, getting it stuck. White was charged with driving while intoxicated.

PROVING MUSIC WITH CHAINS

VINCENT LOPEZ

and His

KINGS OF HARMONY

With PAT ROONEY

COLONIAL NEW YORK, THE NEW YORK, Oct. 28. Red West (Mr. H. JEFFERSON, NEW YORK.

PANTAGES FINES DANCING ACT \$200 WEEKLY FOR BURNED SCENERY

Fire Occurred in Pantages' Own Theatre at Butte—Act Allowed to Continue if Cutting Salary From \$450 to \$250—Act Working Back to New York.

MRS. JOE HOWARD QUILTS.

Reported Out of Husband's Revue—Due in N. Y. Next Week.

It is reported that Ethlyn Clark (Mrs. Joe Howard) left the Howard Revue in Louisville. The act will reopen at Colonial, New York, next week.

Miss Clark before her marriage to Mr. Howard was well known in tableaus and girls acts around Chicago. She came up for notoriety when Irma Rigallan, daughter of a local millionaire, at that time the wife of Joe Howard, shot herself in an Omaha hotel while Howard and Miss Clark were appearing at Orpheum theatre there. It was shortly after the suicide that Howard married Ethlyn Clark. There were threats of bigamy, breach of promise, white slavery removed at the time. Right after Miss Clark's marriage to Howard she was in a serious automobile accident, receiving a scar running six inches across her face. It was at this time that her marriage to Howard became known.

BARHYDTE QUILTS W. V. M. A.

Disposes of Terre Haute Holdings—To Build Film House.

Terre Haute, Ind., Oct. 27. T. W. Barhydt, who for many years leased the Grand Opera House and had a controlling interest in the old Lyric and new Hippodrome recently sold his holdings in the Hippodrome to interests aligned with the W. V. M. A. and announced that he will build the largest motion picture theatre in Indiana outside Indianapolis in the heart of the business district, probably in this street, about a block east of the Hippodrome.

Barhydt's withdrawal from the vaudeville and entry into the photography field may cause a realignment of interests controlling the film houses of Terre Haute, it is rumored.

\$100,000 CIRCUS BUILDING.

Baltimore, Oct. 27. Liberty Heights Park, probably the only amusement park still open in the east, is to erect a summer theatre for next season at a cost of \$100,000. It will be a "tropical" house, having a roof but with the sides easily rolled up, and it will cost 1,000. The stage will be 100 feet deep and will be equipped with a large water tank.

The house's policy will be that of a novelty circus show, with six acts offered weekly. Next season's booking has been arranged for by J. H. Carlin, who owns the park. Frank Wirth, of New York, has been commissioned to supply the shows.



Here you see Alvin Cook with his new

ED ZOLA DUO

"BOUSE AND THE BUTLER" The most immediately dramatic comedy pantomime arrhythmic act in show business.

Look us over NOW (Oct. 31).

Playing at

LOEW'S AMERICAN, NEW YORK

Seattle, Oct. 27.

Golden's Dancers Supreme on the Pantages Circuit is working out its contract at a reduction of \$200 weekly, since it turn played Butte. In that city the Pantages theatre was burned and the scenery of the dancing turn destroyed.

Although the fire occurred in his own house, Pantages informed the act if it cared to finish out the remainder of the Pantages contract it would have to stand for a cut in salary to \$250, instead of the \$450 weekly originally booked for.

The act is playing out its time in order to return to New York without an expensive jump.

CLIFF EDWARDS ON ROOF.

Cliff Edwards (Keegan and Edwards), who separated from his vaudeville partner, is to go into Ziegfeld's "Nine o'Clock Revue" this week pending the opening of the Marilyn Miller piece, which is in rehearsal.

Keegan and Edwards were an over-night hit when brought east by Rina Young, of Chicago, who placed them in the "Follies." After a vaudeville season the team signed with the Jimmy Hunsay show, "Tattle Tale," which closed in Boston last week. They had previously accepted a Keith route, but dissolved partnership after joining the Hunsay show, Edwards, remaining with the show while Keegan re-entered vaudeville.

Edwards and William Worley staged an impromptu fight in front of a restaurant at 47th street and Broadway, at 11 Sunday night. Both of the belligerents were members of "Tattle Tale," the Jimmy Hunsay show that closed last week. The fight is said to have been precipitated over that incident.

LANGFELD MANAGING.

Charles Johnson succeeded Leon Langfeld as manager of R. S. Moss' Broadway Friday last. Mr. Langfeld will not become manager of the Regent as reported, but will devote all his time to the Stanley interests in New York, continuing to manage the Stanley on Seventh avenue (pictures).

Wm. Hill has been appointed manager of Moss' Regent, succeeding Mr. Lowenstein.

NEW FREEPORT BOOKER.

Beginning tomorrow night (Oct. 31) Billy Delaney of the Keith family department will take over the bookings of Jean Bodini's Saturday night vaudeville shows at the Auditorium, Freeport, L. I. Eight acts will be played.

John R. Robbins had been booking the shows since the Auditorium started two weeks ago.

JACK LEWIS REINSTATED.

Jack Lewis was reinstated and restored his booking privilege on the fifth and sixth shows of the Keith office Monday. The agent was suspended for eight days.

RAY-CALVERT WEDDING.

Lillian Calvert has been granted a divorce in Boston from Robert Calvert and has married Charles Ray, New England representative for Jerome H. Remick & Co.

Miss Calvert is doing a "single" in vaudeville.

George Simpson in Louisville.

George P. Simpson, who has been connected with the R. F. Keith interests for a number of years has been appointed manager of the Mary Anderson Keith's big time house here.

Mr. Simpson comes here from the New York office. He succeeds Nick Carter, whose ill health forced him to resign. Mr. Carter now is at Asheville, N. C., recuperating.

Eva Fallon in Single Turn.

Eva Fallon, known in musical comedy, is to enter vaudeville as a single with a pianist under the direction of Rose & Curtis.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Philadelphia, Oct. 22

Editor Variety:

I bow to Phil Baker for his cleverness as a letter-writer, or, maybe, it's due to "the other fellow," who can tell? Phil, you break me up with your humor.

Just before Bob Ruskak (please write) met Phil Baker in the West, Bob caught my act in Columbus, Ohio, and Fort Wayne, Ind., and there you have that settled. Phil Baker claims I offered to write him an act, which is untrue, but I did offer to help him. The sarcasm about writing myself an act is not professional, but you know how these singles in vaudeville are.

I admit I have made a lot of mistakes, but there are a hundred million others like me. But I hold this, that whenever I found that anything I did belonged to others I took said material out with a thousand apologies and offered to cover any damages.

At the Feist convention in New York in June, 1918, about a dozen gentlemen were gathered in the Woodstock Hotel, among whom were Bob Kemm, Bob Miller, Jack Meffers, etc. One spoke up something about "buying and selling you," which was answered by Bob Miller, who said, "That's nothing; I can buy and keep you." Thus came to me the idea of mid gag, and since then I have been doing it. I have affidavits saying that I first did this story at the Maryland Theatre, Baltimore, June, 1918. Fred Shanberger, manager, signed one himself and that's enough. And am still doing the gag, and my answer is this, it's mine. I used it first, and I have the proof.

Billy Ghem.

London, England, Oct. 4

Editor Variety:

I would like to contradict a statement which appeared in Variety that I, Radd Morris (not Ludwig) disappeared after going into action in the war.

The fact is I went back to the States and rejoined my former partner in November, 1918, and played Keith and other time with the same act I have done since 1913 (barring the time I was in the army, under my own name, Radd Morris (McRae and La Port, the Flying Dutchman).

We were booked from the States over here, and are now playing over the Moss Empire, with all the principal London and Continental halls to follow.

Very much alive, thank you.

Radd Morris.

(McRae and La Port, late Morris and Morris.)

Mehegan Lake, N. Y., Oct. 22

Editor Variety:

We desire to thank you for notifying us of the fact that an act named Kelly and Post used our team name for its engagement at Keeney's, Brooklyn, the first half week October 11. We became cognizant of this through the review in Variety.

We do not know who Kelly and Post are, but we shall make their acquaintance as soon as possible and endeavor to ascertain why it was necessary to pick out our name from the thousands which were available.

I think the well meaning people in the profession will agree with us in thinking that some drastic action should be taken to restrain an act from "hiding-away" under a trade mark which belongs to another, or the theatre, seeking to hide identity, using any name it wants to.

La Moud and Bradbury.

JEWISH INSANE FUND

A benefit to obtain enough funds to erect the first Jewish Insane Asylum in this country was staged at Palm Garden Thursday night under the direction of Billy Gibson of the Sam Harris office.

The artists who appeared were: Benny Davis and Con Conrad, Maurice Diamond, McDonald, Quill and Leonard, De Haven and Nee, Lew Clayton, Klein Bros., Jimmy Lucas, Joe Brownings, Willie Monro, Eddie Carter.

The hospital is to be erected in New York City and will be named the "King Solomon Insane Asylum." The benefit was promoted by members of the medical profession of Jewish faith.

Margaret Wilson, daughter of President Wilson, is reported negotiating with Fortune Galloway of the San Carlo for several appearances in New York next season prior to the annual tour of that organization.

\$1,000,000 IN THEATRES

Ohio Promoters Busy in Many Cities—Robinsons New House.

Canton, Ohio, Oct. 22.

Theatre projects representing an expenditure of almost \$100,000 are announced by theatrical promoters in this section.

Among the most important deals was the acquiring of a 99-year lease on a theatre site at Warren, Ohio, near here, this week by the Robinsons Theatre Enterprises. Dan Robinson, who is head of the Duquesne theatre there, says his company will improve the property at once with a modern theatre black to cost from \$250,000 to \$300,000. It will play legitimate attractions as well as pictures.

Under the management and ownership of John and Harry Steinberg, Youngstown's newest picture house, the Regent, will be completed and ready for opening Nov. 1. Although it will offer films stage productions are being made so vaudeville can be played.

The new Orpheum, latest addition to downtown Akron's amusement center, will open next week. It was built at a cost of almost \$250,000 by Rotzom Brothers Co., owners of several other theatres in Akron, Harborton and Canton. It will seat 1,600.

Herbert Bate, H. E. Fontaine and Ben Weiss, prominent Youngstown theatre men, announce the opening of their new picture house at Newton Falls. James Hodgkins, of Youngstown, has been named manager. Only pictures will be offered.

UNION AUTHORITY DIVIDED.

Musicians Elect Conservative President, Radical Board.

The annual election of officers for the Musical Mutual Protective Union, which is Local 310 of the American Federation of Musicians (and is the largest local in the federation) was held last week. There were plenty of fireworks in the campaign of the candidates and the contests led to some bitterness. Sam Pinkelstein was re-elected after a close vote, beating Louis Dahlbert, a radical leader.

After the election it was charged that Dahlbert had played for an "unfair" house several years ago and he was expelled from the union. The new board of directors, however, were candidates on the radical Dahlbert ticket, and so the situation is similar to that of a "Republican President and a Democratic Congress."

Pinkelstein is regarded as an excellent executive, but Dahlbert came along fast, winning a host of supporters through his speeches. It was conceded that he had a great chance to win the election, and the result showed that he had lost by a narrow margin. Opponents had lined up evidence against him in the meantime, and when it was shown he had played an unfair house there was no way out except expulsion.

The rule which crushed Dahlbert is one of the most severe in the union's regulations. It stipulated that any applicant for membership must swear that he had never played an "unfair" house. Such an engagement is alone enough to bar him permanently.

SONG RIGHTS IN DISPUTE

"My Music Master" Claimed by Two Acts.

A dispute has arisen over the stage rights to the song "My Music Master," claimed by Davis & Rich, who paid Eddie Conrad \$200 for the rights. The number is also being used in "Rings of Smoke," the Pat Rooney act produced by Carleton Hoagland. Davis and Rich complained to the N. Y. A. after registering the song as their material, and later placed the matter in the hands of Manny Kischer, their attorney.

The latter has taken no action as yet, but upon interviewing both Rooney and Hoagland it was made to appear the number was disposed of twice. Though the sum paid by Hoagland is not mentioned, he alleges he can prove purchase from Conrad. What purports to be a copy of a telegram sent to Rooney by Conrad objected to the use of "My Music Master" in "Rings of Smoke." The failure to credit Conrad in the billing is also complained of by the writers.

OBITUARIES

PHIL MINDIL.

Philip Kearney Mindil, newspaper man and publicity promoter, died Oct. 21 at his home, 481 West 34th street. Mr. Mindil had been ill for seven months previous to his death, which was caused by dropsy. He underwent 20 operations during his illness.

The deceased was the son of General George W. Mindil, chief of staff for General Phil Kearny in the Civil War.

Mr. Mindil was born in Philadelphia and was 46 years old. Graduating from the Boys' High School in Brooklyn in 1912, he became a reporter on the Sun under Charles R. Dana. He was subsequently on the staff of the World, Times, Evening World, Herald, Journal, Telegraph and Herald of Commerce in New York. In Chicago he was connected with the Chicago Tribune, Dispatch

IN LOVING MEMORY
OF
James Tracey Chapman
Who Departed This Life October 22nd, 1920
His Affectionate Wife,
JESSIE BLAIRE STIRLING

and Record, filling every position during his newspaper career from cub reporter to city editor. He was one of the first to organize a personal publicity bureau. He was press representative for the Mutual Film Corporation and other picture concerns.

Several years ago Mr. Mindil owned and edited Vanity Fair, a semi-theatrical publication. At the time of his death he was dramatic editor of the Tribune. He was one of the founders of the Friars and held membership in the Green Room Club. He was also Past Grand Master of Pacific Lodge of Masons. He leaves a wife, formerly Rose-monde West.

Mr. Mindil's only son, Philip Kearney Mindil, Jr., aged 17, was killed in the war while a member of the 27th Division.

OLIVER DOUD BYRON.

Oliver Doud Byron, one of the best known tragedians of the American stage, died at his home in Long Branch, N. J., Oct. 22, 71 years old. He had supported Edwin Booth, the elder Hackett, Mrs. Scott Siddons and other stars of a generation ago. His son, Arthur, is now playing in "Tea for Three." His wife, whom he married in New Orleans in 1883,

IN MEMORY
OF MY FRIEND AND PAL
LEE HARRISON
Who Departed This Life
October 22nd, 1920.
GONE BUT NOT FORGOTTEN
WILL H. COHAN

was Kate Crehan, a sister of Ada Hoban.

Mr. Byron was born in Frederick City, Md., and made his first stage appearance in Joseph Jefferson's company, playing a schoolboy in a production of "Nicholas Nickleby," at the Holliday Street theatre, Baltimore, in 1914. His last appearance was in "Gen. John Began" at the Hudson theatre, New York, five years ago.

ERNEST SCRIVANI.

Ernest Scrivani, age 31 years, for ten years connected with Proctor's theatre at Mt. Vernon, N. Y., as stage electrician, died last week at Saranac Lake, N. Y.

John A. Fennessey, brother of James Fennessey, the burlesque manager, now in Cincinnati, and husband of Mae Fennessey, of the W. V. M. A., died in Chicago after an illness of many months. He was 46 years old and had been an actor and manager.

The wife of Arthur Hunter, electrician, Empress, Chicago, died Oct. 19, at her home there.

David Carter, father of Monte, Billy and Joe Carter, died in Chicago Oct. 16. The body was shipped to San Francisco, where funeral services were held Oct. 22.

A sister of Bob Baker died October 22.

Paris, Oct. 15.
Mme. Albert Visconti, comedienne, professionally known as Alice Lady.

J. H. Franklin, journalist, on staff of Agence Havas.

Yvonne Schmitt, danseuse, found murdered in hotel at Marseilles.

FRILLS AND FASHIONS

By ALICE MAC

Back once more at the Palace are these delightful kiddies, the Les Children, with their same act. The kids looked very sweet in little French dresses of linen, Jane's being gray and rose pink, while Katherine's was a pretty shade of lavender and cream.

Miss Raymond (Dugan and Raymond) were two very attractive gowns, one of gray chiffon. Cherries were painted on the material. The skirt was a draped affair, gathered at the hips.

The Minus Brown and Weston have good looking wardrobe, their gowns all showing taste. Pretty were pink net frocks of ruffles worn on the hips, with bodices of iridescent sequins, which continued into a tiny panel on the front of the skirt. Short black dresses showed their shapely limbs to good advantage. The hats were sailor shape, with cherries hanging at the side.

Miss Louise (Prawley and Louise) might have chosen a more becoming gown for the act, as she made no changes. It was a combination of white satin and bright green. The white formed the bodice, continuing into a panel back and front, edged with the green, which ran up the sides of the skirt, shaping pockets. A tiny belt around the waist was green.

Bonnie Little, who left the stage some time ago to become Mrs. Robert Peel, has been taking things rather quietly of late, and it is rumored an additional Peel is soon expected. While on that subject, I hear Mollie King is the mother of a boy.

Lillian Tucker in the picture "The Marriage Plot," does not show good taste in gowns. They are somewhat dowdy in appearance. Dugan Godesky is just the opposite, her costumes following Oriental lines. A fancy dress of feather plumes was a gay affair, hoop shape, sleeveless, with a large turn-back cuff of feathers. The headpiece was similar in shape to that worn by an Indian chief, consisting of pearls and feathers. For her wedding Miss Godesky had black satin, made on straight lines with long sleeves, ending in a bell cuff which was edged in brocade. The hat was the chin-chin model of black satin with jet drops at the side. A very different bride was Miss Tucker in draped white satin, with flowing net and orange blossoms for the bridal veil.

Striking was a loose afternoon frock of silver brocade, and it became Miss Godesky. A lounging suit was of the same material and looked very practical.

In the picture at the Rivoli this week, "The Great Redeemer," Margie Daw, as the girl, the only woman in it (barring the murderer's mother) wears simple girlish gowns. One of Swiss dotted muslin was made high-waisted with a broad sash. Another, similar in style, was checked with the bodice having the surprise effect of white muslin, which tied into a sash at the back. Miss Daw's hair was becomingly dressed, especially when the curls were pinned up.

This feature marks the return of House Peters after some absence from the screen which doesn't seem to have affected his acting. Joseph Singleton, as the murderer, did some very good facial work in the prison scenes. This picture is again one of the many dealing with religion, which seems to be the chief theme on the coast these days.

A picture director, far from being unknown, was the center of a Jack Dempsey the other evening in the lobby of a Broadway restaurant. The director had gone there with a young woman whom he had taken to the theatre. While on their way to the eat shop the young woman saw an acquaintance, and speaking with him, inquired of the director if it was agreeable for the newcomer to butt in for the remainder of the evening. There were others in the party.

The director nodded an affirmative, and the restaurant was duly reached. Time passed on and waiters passed with it. The director never stopped one. At last the butter-in inquired if he could order something to eat for the ladies. The director nodded an affirmative for that aim. The eats appeared and the director disappeared, just as the waiter was about to place the check for around \$10 on the table.

The butter-in paid the check, and the young woman went looking for the director. She found him downstairs in the lobby, and that is where the Jack Dempsey was staged. The young woman handed the director all she was capable of doing and retired from the battle harmless, but with a sprained foot that she is now resting.

Just what the ethics are in a matter of this sort I confess I don't know. In our set the young men seldom invite us out, and when they do we are so tickled to death that we would never think of asking an acquaintance once casually met on the street to come along. But under the circumstances, if the man walking along the street will accept the invitation, via the young woman with the consent of the secret-director who does not know him, if the butter-in, as I think he might be called, should be stung for the drinks is that just or unjust. I wonder? And more especially since the butter-in did the ordering himself. Must a guy stand for everything in New York?

The costumes at the Columbia this week in the show "Joy Bells" can't be classed as the best seen, but are by no means the worst. The girls wore effective costumes of orange, which had butterflies worked on the bodice in jet beads, muffs and hats matched.

Miss Huber, who seemed quite a favorite, looked nice in a frock of silver cloth which formed a foundation under an overskirt of lace and brilliants. For her specialty her gown was sweet, the skirt consisting of different colored ribbon which hung in streamers, looped at the waist, giving it a hooped effect. Miss Huber's hair looked very attractive, piled on the top of her head, with the sides pulled out.

Gray tucked chiffon with panels and bodice of pink satin edged with metal sequins was cute on Pauline Harris; also a short black dress with silver bows and roses. The headpiece might have been more becoming.

For the opening of the second act the girls wore dainty summer dresses. One of the prettiest was dark blue muslin with white spots, made very simple. The hat was turn-up in front of blue corded silk.

A gown of blue tissue cloth was effectively worn by Millie Valenta. The hem was scalloped, edged with tiny flowers, with the bodice of bodement sequins. Miss Valenta would improve her work if she did not throw her arms around quite so much.

The girls were attired in Spanish costume of red satin made short. Black scarfs were thrown across the shoulders, edged with gold fringe. For Miss Valenta's number "Marilyn," who wore black net and sequins with red roses trimming the skirt.

White satin with rows of monkey fur made another frock worn by Miss Huber, semi-length, with black velvet for the sash. Miss Harris was in silver lace with pink and blue tulle bunched at the side, with sequin bodice. Watteau was the hat of blue and white feathers.

The last scene was very effective at the rise of the curtain. It had the girls in evening gowns, all quite pretty, as also was Miss Huber in draped black velvet and large hat.

In "The Slim Princess" film, Mabel Normand makes a really silly picture amusing. As a princess in Morvenca, where the men care only for the women of unctuous nature, Miss Normand in a charming picture in harem costume of chiffon and beads, but they will have none of her on account of her slender figure. She is sent to America to be "fatted."

It is here that she makes a dandy miss in a sport suit of black and white check with tam to match. At the ambassador's ball her gown was beautiful, of silver cloth, pannier style, with strings of pearls forming the bodice. She carried a large feather fan.

After falling in love and having a good time in general, her father hears she is growing thinner, so sends for her to return to her native home, where she arrives in a sweet frock of black taffeta, trimmed in white shadow lace. A silver fox graced her shoulders, while the hat was small of panne velvet with a bird of paradise decorating the front.

LOEW AND BECK ANNOUNCE PLANS IN SAN FRANCISCO

Loew Says New House There Will Play Two-a-Day Vaudeville—Beck Announces Junior Orpheums in San Francisco and Portland—New Orpheum for Oakland.

San Francisco, Oct. 27. New Junior Orpheum theatres for this city and Portland, Ore., have been announced by Martin Beck, who arrived here Sunday in company with Mort Slinger. Beck is leaving at the end of the week to return East by way of Portland, where he will select a location. A new Orpheum for Oakland was also mentioned by Beck.

Marcus Loew reached here Monday, coming from Los Angeles. He reiterated that the Loew's Union Square theatre here will be devoted to two-a-day vaudeville. Construction on the Union Square will start within 30 days. Mr. Loew is also returning by way of the Northwest, saying he needs more theatres in that section.

There is no doubt existing locally but that Irving Ackerman and Sam Harris, the Pacific Coast partners of Loew, believe strictly in two shows a day in the Loew-Ackerman & Harris houses. Their opinion, together with the expressed intent of Loew to play big time if the Orpheum people persisted in erecting a chain of pop vaudeville (Junior Orpheum) theatres in the West, will be sufficient. It is thought out here to find that before another year shall have elapsed, the Loew Circuit will play big time twice daily with a picture attachment throughout its Western houses. If not also in another selected chain of Loew theatres in the East.

WARNING TO AGENTS; NO CHARGE OVER 5%

Albee Issues Letter Threatening Violators With Expulsion.

A general letter was issued last Friday by S. P. Albee warning agents against accepting more than the legitimate 5 per cent. booking fee from acts upon pain of expulsion from the Keith booking office. The letter was prompted by the changes which have occurred in the past month with regard to the matter. Agents who had hitherto in the present vaudeville season. A similar warning was issued by the Keith office last spring.

No. that the books are getting pretty well set, the bookers have discovered that there is an influx of acts into New York City and other booking centers that has created a condition where the supply exceeds the demand.

Mr. Albee, anticipating acts out of work might make every effort to secure engagements, in some cases offering the agent unusual inducements, dictated the warning.

At the Keith headquarters it was learned summary action would follow the first violation discovered.

BIRTHS

Mr. and Mrs. Edwin H. Mann (Patricia Mannera) at Los Angeles last month, son.

Mr. and Mrs. Harry Hapt, Oct. 28, a son.

Mr. and Mrs. Joe Keno, Oct. 23, a daughter, their second child. The other is a boy. Mr. Keno is with "Honey Girl" Mrs. Keno is professionally Rosie Green.

Mr. and Mrs. Charles C. Gradwell, Oct. 23, daughter, Lorna Vivian. Mr. Gradwell is with Reginald Ward.

To Mr. and Mrs. Harry Carroll, daughter, Oct. 15, at the Chicago hospital.

IN AND OUT

Charles and Ford left the hotel at 10 a. m. yesterday, Tuesday. The latter was in.

Waiting for the delayed arrival of "Madison" at the Palace, New York, on Monday evening.

After last Monday could not take up their Keith booking at Nashville last week, they are operating permanently for the Adeline Perry, and R. H. subverted.

LOEW'S STOCK SELLING IN N. Y. NOV. 8 WEEK

Lobby Salesmen Instructed at Special Dinner.

The Loew plan of selling stock direct to patrons of the Loew Circuit in the Loew theatres, started in Washington two weeks ago, will have its premiere in New York (Manhattan) the week of Nov. 8. The following week the stock selling plan will be inaugurated in the Loew Brooklyn and Bronx houses. The weeks selected, Nov. 8th and 15th, will also mark the celebration of the 15th anniversary of the founding of the Loew enterprises. There will be the usual flag decorations inside and outside all of the Loew houses, and augmented bills presented in both cities each week mentioned to commemorate the event. The anniversary celebration will work as a rally-hoo for the stock selling campaign.

The Loew stock will be offered on a partial payment and weekly installment basis, similar to the method used in marketing Liberty Bonds. Stock salesmen will be located in the lobbies of the Manhattan, Brooklyn and Bronx houses, before and during performances while the drive is on. Bids will be run a week in advance of the stock sale in each city. These, with literature to be distributed, will carry advance information regarding the conditions on which the stock is to be sold, as well as general data concerning the Loew theatrical enterprises.

The stock to be offered comprises upwards of 300,000 shares at \$25 a share. A dinner at which all of the stock salesmen, who are to conduct the campaign, were present, was held at the Bronx Arts Cafe, Monday night, (Oct. 25.) Following the dinner, the men were given instructions as regards selling methods, etc.

CABARET

The jazz craze shows no signs of ebbing and the revues are running under a full head of steam despite prohibition. Cafes where the floor shows hold forth are in the Bronx, Joe Ward's Grange Grove and Bennett's on 14th street. Further down the Marborough, Maxine's, Gallagher's, The Fox Cabaret, Moulin Rouge, and the Campus at 10th street all have revue entertainments. A new revue show is now in rehearsal for Wednesday's and Thursday night houses. Alva Tanquary and Pearl Hoggay were an added attraction at Harry Kahn's Au Caprice on Flatbush avenue, Brooklyn. Admission and a few per cent. are charged at the latter place with the above mentioned places with the life saving covert charge, which varies from 50 cents to \$2.

With the former liquor license deducted and the covert supplying the revenue formerly gleaned from the sale of intoxicants, the cabaret proprietor finds himself in about the same position that he occupied before prohibition.

A special night at the "Dungeon," San Francisco, was given in honor of Grace Cameron of the "Rendalls" last Tuesday evening. Al Pomeroy acted a host, inviting the entire company and providing his caterer-restaurant playground for the occasion. Special entertainers were engaged and much impromptu talent was added to the evening by those among the gathering who volunteered. Among those present were Duke Rogers, Jack Edwards, Fred Cady, Victor Carne, Blanche Boone, Phyllis Urban, Dot Posty, Pauline Bennett, Helen Wilson and many others.

Arthur Hunter's new "Tip Top Revue" opens at the Nankin Gardens tomorrow (Saturday) evening. Included in the 14 people are: Mr. and Mrs. Eddie Burke, Katherine Hunter, Florence Press and Louise Castello.

The Cliff House, a nationally known resort of San Francisco, which has been closed since 1915 by an order of the War Department prohibiting the sale of liquor within certain limits of military reservation, has been leased by Richard P. Blalock, one of the owners of "Hubbards on the Beach." It will begin as a restaurant and place of amusement Nov. 15.

The Cliff House is historically known, having been re-built twice after being destroyed by fire. A recent incident of the last fire in 1907 was the behavior of the seals on the "dead island" located directly in front in view of the ocean from the Cliff House. With accom-

B. & B.-R. CIRCUS CLOSES.

Stops at Richmond, Ending Banner Season—Traveled 11,397 Miles.

Richmond, Oct. 27. The Ringling Brothers and Barnum & Bailey combined shows closed its season here today. In all the big top played 124 stands on the 1929 tour and did not miss a date. In point of receipts the season is claimed to be the banner one in the history of the circus lot.

The show traveled a total of 11,397 miles up to this point. The longest jump was 295 miles from Watertown, N. Y., to Youngstown, Ohio. There were 10 jumps upwards of 200 miles.

Norfolk, Oct. 27. The Walter L. Maina show, a 25-car outfit, closes its season at Franklin, Va., Nov. 6.

The outfit is known as the "Fashion Plate Show."

WHO'S RAIDING LOEW?

(Continued from Page 3.) There will probably be an issue of treasury stock to cover the new capital.

In either event the equity represented by the old common will be more or less "diluted," that is to say the relation of each share of old stock will represent a smaller pro rata share of the intrinsic value of the whole property. The dilution of course depends upon the amount of new obligation, reported either \$1,500,000 or \$3,000,000, found by Goldwyn, himself. In any event the announcement of the new state of affairs within the company management appears to have attracted no impetuous demand for the work.

Another announcement bearing directly upon the situation in Goldwyn was that of the Columbia Trust Co. of New York, that it had been appointed trustee of an issue of \$500,000 first mortgage 7 per cent. household gold bonds put out by the Mordall Realty Co., which owns the Capitol theatre. This property is held by du Pont interests and Messrs. Kendall is president of the holding company. The stock is closely held by the du Pont interests and none has been distributed.

Famous Players-Lasky common was in new low ground this week at 42 1/2. It touched that level only for a moment, however, and promptly rallied a point, emphasizing the general belief that inside holders or Wall Street backers stand ready for the present, at least, to support their holdings somewhere around 42. The future course of the stock is looked upon variously. One view is that the weakness of the last ten days is "the shadow before the sunrise," while the opposite opinion contemplates a further depression up grade.

Orpheum common eased to 26 1/2, low since the listing, although trading was nominal. The preferred continues to be offered at 95 with "no bid," just as it has been since it went on the Board. Trading was more active in Boston and Chicago than in New York, although the other markets took their price cues from Wall Street.

STOCK EXCHANGE.

Thursday	Friday	Monday	Tuesday	Wednesday
Loew	26 1/2	26 1/2	26 1/2	26 1/2
Orpheum	26 1/2	26 1/2	26 1/2	26 1/2
First Nat	100	100	100	100
Loew Pfd	95	95	95	95
Orpheum Pfd	95	95	95	95
First Nat	100	100	100	100
Loew Pfd	95	95	95	95
Orpheum Pfd	95	95	95	95
First Nat	100	100	100	100
Loew Pfd	95	95	95	95
Orpheum Pfd	95	95	95	95

The summary of the week ended last Saturday showed Famous Players-Lasky stock at 42 1/2, high 43, low 40 1/2, net change on the week, loss of 1 1/2 points.

Loew Inc. sales, 5,100 shares, high 26 1/2, low 25 1/2, net change on the week, loss of 1 1/2 points.

Orpheum sales, 100 shares, high 26 1/2, low 25 1/2, net change on the week, loss of 1 1/2 points.

THE CURB.

Thursday	Friday	Monday	Tuesday	Wednesday
Loew	26 1/2	26 1/2	26 1/2	26 1/2
Orpheum	26 1/2	26 1/2	26 1/2	26 1/2
First Nat	100	100	100	100
Loew Pfd	95	95	95	95
Orpheum Pfd	95	95	95	95
First Nat	100	100	100	100
Loew Pfd	95	95	95	95
Orpheum Pfd	95	95	95	95
First Nat	100	100	100	100
Loew Pfd	95	95	95	95
Orpheum Pfd	95	95	95	95

ingly intelligence of humans the week swim out to the Farallone Islands a distance of 21 miles and remained for two years until the new structure was completed. Roberts reports the signing of a two-year lease.

WALTON COLLAPSES; MAY DANCE NO MORE

Leg Vein Bursts During Dance—Piantadosi's New Partner.

New Orleans, Oct. 27. Bert Walton, of Walton and Piantadosi, collapsed on the stage of the Orpheum the latter part of last week. The boys were going through their routine with the theatre packed, when a vein in Walton's leg burst. Noting the blood trickling down over his shoe tops and beginning to feel faint, he stopped, and turning to his partner, said, "Al, old pal, I've got to leave you." Walton left the stage just in time for as he reached the wings he fell to the floor unconscious. He was rushed to a hospital where physicians performed a hurried operation that saved his life. He had been suffering from varicose veins. Walton has improved steadily since the operation and left for his home in New York Monday night, although the doctors say he will never be able to dance again.

Piantadosi secured the services of Nick Lang for the remainder of the local engagement, and for the final few days 14 policemen and firemen who were boosting their plan for a triple and double platform system to be voted upon at a coming election. Piantadosi having written a song, "Let's Help Those Who Help You," in their behalf, which the boys in blue rendered. As a mark of their appreciation, the firemen and policemen of New Orleans donated \$150 to defray the expenses of Bert Walton's trip to New York.

Piantadosi has called in Archie Lloyd, the best billed singer in this section, to supplant Walton permanently, finishing out the Interstate and Orpheum contracts as Piantadosi and Lloyd. The difference between what Lloyd receives and half of the former act's salary will be sent to Walton each week by Piantadosi.

MATTHEWS STRICKEN TWO-ACT RETIRES

Tragedy Revealed When Frank Goldie Is Ordered to Saranac.

Matthews and Ayres returned from Cincinnati after canceling a Keith route this week. Beneath these simple facts lies one of the grimmest tragedies of the show business.

Matthews (Frank Goldie) has been known as a cancer for years. He married Ada Ayres and amicably offered a two-act which met with indifferent success. This season Henry Ryan wrote the team out, which caught on immediately. They played the New York big time houses and had just started a trip over the Middle Western route. Goldie had been ailing for several weeks, but attributed it to a heavy cold and gamely stuck to his guns until he was forced to call a physician at Cincinnati following a collapse.

The medical man diagnosed his ailment as tuberculosis and ordered him immediately to a dry climate. He leaves for Saranac Lake, N. Y., this week.

BIG TIME BUSINESS.

(Continued from Page 1.)

there, since he operated that house with pop vaudeville Moss Regent at 116th street and 1th avenue is another of the ailing that is not making satisfactory returns, with policy changed there as well as at the Broadway. Moss' Broadway is in and out. One week very good there, and the next the reverse. The Broadway Regent and Jefferson recently reduced their admission scale.

The season started off in vaudeville with bright prospects. For the first three weeks business span along at a fast hot office gait, then commenced to fall away. No one will vouchsafe any reason. They deny "warm weather," "election" and every other cause put up to them, saying it looks to be a combination. The big time seems to be on a lull; it will change daily and revert to its former pace of steady continual capacity.

PRODUCTION ENGAGEMENTS

Low House has signed a new contract with the Shuberts calling for his appearance under their management for another year. He is at present in the Century Promenade show. The new contract calls for an increase in salary.

STAR, CHICAGO.

Chicago, Oct. 27.

"Twas on a Friday night on Milwaukee avenue. For the enlightenment of New Yorkers, New Englanders and other foreigners, it may be explained that Milwaukee avenue in God's town is a district about the Fourteenth street and Second avenue in New York which makes it about nine the main corner in Jersey City.

Friday is a gala night on Milwaukee avenue. Everybody is out. The city contingent celebrates the Shabbas; the Wops and Poles have had their Friday night fish; it is a big shopping night in the Jewish stores along the stem—and the Star has try-out night. The Star is the Capital of Milwaukee avenue. It has played every policy in the world and whatever policy the Star plays in the amusement of Milwaukee avenue. When it had tough burlesque the fat housewives blushed and gulped, but took it; when it had melodrama the non-English speaking mob listened and tried to understand, but stuck; when it had pictures the round-heads went blind following the obsolete flicker-flashers, but remained loyal; when it returned to vaudeville there was joy and thanksgiving, because anybody can understand vaudeville—even a trade-paper critic.

As the bedlammed critic arrived at the Star in his \$15,000 car (1914 model) Jake Sternad greeted him. It is against the rule to mention house managers' names in reviews in Variety. But there is no rule that can bar Jake Sternad out of anything. Jake was the father of vaudeville in Chicago. He founded the Western Vaudeville Managers Association, he was the crowned breaking king of the Middle West, he originated and booked the first cabaret in the history of this town, he showed Martin Beck where the Haymarket was, he produced the first "tab" in America (still playing) and now he manages the Star. It isn't a position as Jake goes now, but Jake still has more show business in his hand than most of the tailor-made dudes who wear good White Hats whither. The answer is that the Star, which always was heavily patronized and never in its life made money, hasn't had one losing week since the cagey old hunter and trapper of the western vaudeville plains pitched his tent on Milwaukee avenue.

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well chosen Billy Diamond acts and pictures and draws two shows and some sugar. But on Friday it has eight acts, averaging between 15 and 20 professional performers on the bill at a probable outlay of less than \$100 for the night; yet everybody is paid—something. There are no amateurs (except when they cheat in) and no free acts. Jake also and takes no charity. He pays them little, but they profit much, because he gives them clean dressing rooms and pleasant welcome and after each turn he goes to the dressing room and advises the milled new-comers or the discouraged old-timers out of the vast fund of his experience and his natural genius for popular vaudeville. It is no effort to get Friday night acts for the Star at an average of \$5 per "buddy."

The newly painted and refurbished house within looked nifty and in keeping with both the street and the management—cheap but smart. The orchestra leader sat in shirt-sleeves, but he led a band that would do credit to many an orchestra house. When that orchestra hit a crescendo it was no authentic wheeze—there was punch to it, in accompaniment it never blew a sour note or missed a beat. The house lights were left up all through, which was somewhat disconcerting, but an Milwaukee avenue it isn't good politics to douse the place—the customers would uncover the chairs and get away with them.

Murray and Irwin were half way through when the reviewer took his seat. The team isn't unknown hereabouts, having caused considerable comment by familiarity to the Arnold Brothers in a "loving birds" whistling bit at the finish. When they came to that it was more shrill than amusing. One of the boys sang a ditty lamely, and when he announced the love bird thing he dramatically and with evident emphasis on "our own" stated that they would give their own version of two loving birds. The Arnolds are still safe.

The next was a tragic thing. It was carded as the Gordon-Harrell Trio, ringing up in a purple spot with garish second-hand drapes spotted with purple parrots and a man in what may have been a costume singing what might have been a song. At the right stood a lady with a rose in her teeth, a la Buratt. The first look was the tip-off. It was one of those home-made acts, staged by the family piano teacher. The man blew and the lady did an operatic number, every gesture denoting the motive. Either through nervousness or lack of range, she muffed the entire lower half of the register. On romped another girl, probably her sister, in a Spanish dance which proved she belonged with the act. The tender, though, came when the man returned in a Tuxedo outfit with tan shoes, and rendered a lyric also rendered it. That brought the second girl back for a two dance in outlandishly awkward that even the unlettered not pulled laughed.

After that there was some talk in rhyme and a finish with some dance steps, painfully inept, pitifully crude. The curtain mercifully fell on her. A fair idea of the effort, if not already conveyed by the tan shoes and the rose, may be gleaned from the instance where the man sang a double version of "Apple Blossom Time" and the line "I'll change your name to mine" fell to the woman.

Archie Poulk, single, neat. Poulk has worked in numerous acts hereabouts. He has good appearance and is a pretty good actor. In his single he does stories, songs and dances. There is plenty of room in acts for his type of players. He should get a partner, one with a script preferred. Cecil Sumner and Eddie (a girl) did a special act in "one" sketch around a crabby engineer character and a village girl. Some of the lines and the main idea are good. He now does two songs and the girl one and a double dance

finish gets them off to a head. Hart, Carmen and Gale, three-quarters of a quartet, are three entertainers in neat dress clothes, one of them a one-arm man, and a little fellow on the end with funny features, who attempts comedy. The three sang well together and the one-armed man has a conspicuous personality. This is a perfect No. 2 act for medium time.

De Barks Trio closed. A chubby woman with a beautiful face and very curved lines (in a silk shirt-waist, very light velvet knickers and white hose) and two men, seemingly brothers, rings and strong work, the woman lifting both men and carrying them off for a finish. This is an acceptable small time closing act, but should have their tricks together more closely and eliminate gapping waits between stunts.

MARLOWE, CHICAGO.

Chicago, Oct. 27.

Every Friday night in try-out night at this theatre, and three amateur acts are put on, in conjunction with the four regulars who are billed. By the time the amateurs appear, the audience is pretty well worn out and a hard trail is left for the would-be regulars. The first to appear were Burdell and Phillips in a juggling act. These boys have no conception of showmanship. The act appears like two singles juggled into a double. Next was Signor Guilo, announcing "an exact impersonation of Michael Elman, Jan Kubelik and Fritz Kreisler," showing different finger work and technique used by them. A popular rag number was used for each selection. Guilo has no act. The third and last of the amateurs was Baird and Burns, a two-men blackface act. The boys seemed uneasy about the routine. They read their lines as though from a script. The act was slow and draggy and sagged in spots. For a finish they did a double dance, one as a waltz.

They made way for Hirschman's Song Birds, one man and three women all in Swiss attire, the man playing a guitar and the women singing. The act being easily encouraged, went through several numbers. Good for chautauqua. Next came Billy and Cora Monahan, veterans of yesterday. The man opens with not comedy song and dance, followed by the woman singing a croony southern lullaby. A lot of Joe Millers are disposed, including the one about being born with "bare feet." With proper material this pair would have no trouble in getting the better small time. Ernest Rackett followed but failed to do much. He is a comedian of the eloquent type. Before he was on two minutes he had the crowd walking out on him. His stories were unamusing, boring on weaknesses for laughs. He died without a kick or a quiver, not returning for a bow.

The Robbins Family closed. This act consists of father, mother and four children from three to twelve. The father and one of the youngsters open in one with some bewhiskered gags, then going into full A double dance and a number by the other boy and sister, and then into their tumbling act, the father sitting on the back of a chair, coaching the kids while the mother appears in a puerile outfit just for encouragement. The three year old child also appeared in a puerile costume and ran up and down stage playing while the act was on.

CHATEAU, CHICAGO.

Chicago, Oct. 27.

Corking bill here last half, with plenty of comedy and variety, and with an enthusiastic audience. The show played like wildfire. Maude Earle and Co. in "The Vocal Verdict." Big time quality, was the headline and the outstanding hits. She opens in "one" with a prelude, then goes to full stage, with a white-wigged judge sitting at his bench in a cutout of a special act, and she is put on trial. She sings five variations of which "Marchin'" and the suite number scored best. Miss Earle makes five very pretty changes. Ray and Fox opened the bill as a couple of female impersonators. They sing a few songs, a violin number, then into their dance. When they removed their wigs the house was in uproar.

Miller and Capman started slow but got 'em later. They go through a routine of soft-shoe dances. When they came out for an encore they hit it, but do nothing and go off to nothing. Maude Earle and Co. came next and gave the audience a treat. Weaver and Weaver, "The Arkansas Travelers" followed. They open with a rube song, one playing a ukulele. The taller one plays a one-string fiddle on a pitchfork, and when the boys played melodies on their saws they couldn't give the audience enough of it. They were a big applause hit.

Little Pipifax and Co. closed. The straight man does some very good tumbling. Pipifax had no trouble in getting the laughs for his funny pantomime comedy, and his lumps and falls gave plenty of thrills. He does whiteface in sailor uniform, and held everybody in to the closing trick.

RIALTO, CHICAGO.

Chicago, Oct. 27.

A slow, draggy bill that played to a full house, with only one notably bright spot, Dave Vine and Lucille Temple. This team comes back, to the Rialto every season, but could play here every few months and do better each time. They were reviewed last week at McVicker's, where they kept the audience in a turmoil of laughter, but what they did here was a shame. They were greeted with an ovation like A. Jolson would receive. Vine on his opening told several Jewish gags that seemed to strike the crowd's funny-bone, and from there they had easy sailing. Miss Temple, a sweet, plump doll, won admiration on looks and voice, and though she sang "After You've Gone," an old ballad, she put it over with a tremendous success. Here's a team ready to headline all small time houses and rope for the two-a-day.

Lawrence Brothers and Trema opened. They do all kinds of juggling and accomplish some interesting feats. Ryan and Cortez, Miss Ryan doing comedy and Cortez playing harp and violin, next. She is a likeable comedienne, but cracks a few "blue" lines that she might eliminate. She is not only a comedienne, but a dancer of high caliber. Cortez is a wizard of the harp and violin, and plays several selections to a good hand. The team is worthy of better material. Fagg and White doing black and tan, have several high spots, and when she removes her wig she leaves an impression that she is a man. Went alright.

Autumn Trio, two men and a woman, with a special woad, gave the audience a little of mimicry, but present it in novel style. The woman whistles a couple of numbers. Didn't seem to excite the patrons.

Benny Harrison and Co. followed and suffered. He does a Hebrew mailman, and most of his gags are bedeviled with whistles, but he has an extraordinary way of putting them over. His straight man seems amateurish and sings a ballad that is brutal. This is Harry Cooper's old act. They forced an en core and made futile efforts to regain stride with the audience. Victoria, a single dancer, with a very pretty set in fallstage, worked energetically to make the crowd like her the dance and Egyptian dance, but they fled. Vine and Temple were next to closing and proved a worthy asset to the bill. Bobby Stone and Co. two men, one doing blackface, and two women, in a musical comedy closed. They have a typical girl act. The scenery isn't bad, but the costumes, singing and dancing lack any outstanding features.

EMPRESS, CHICAGO.

Chicago, Oct. 27.

On the blowoff performance of the get-away night of the first half, here, this house of slightly above par W. V. M. A. bills, using six acts instead of the customary five and always one or two big-timers, revealed a fair show for its standard, which runs around \$2,000 weekly.

The Remains inaugurated. A man and woman with two wives, a slack and a tight, doing most of the orthodox tricks and one or two worth protecting. The tight wire is upstage and the slack at the curtain line. The man works on the loose one and does the knee swing beautifully, also a finish holding on a ladder on the slinky wire with one foot, while he twangs a uke. There is a professional secret in the hold, and it will not be exposed here, but if this falls before Remains' eye he may know that it is visible from the side box, where the reviewer sat. The woman is an especially smooth performer, and a ride on the tight string on one wheel of a bike is corking. Splendid opener, good for any time.

Gallerini Sisters, regarded as the peer of No. 2 features on this circuit, with their usual material routine, this time using it all and prepping on the encephalograph and corset exercises, went positively Cameron and Meeker turned out to be two old friends—Tuder and Matt—the comic of Cameron and Gay.

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lord and Cameron and Phangan fame, and the gentle straight of Meeker and Kent. The material is disordered and harem scarum, but the work is punchy, the big time aura hovering over it from the first minute.

Past all the way, whopping laughs, more hands than they cared to acknowledge. Ralph Dunbar's Maryland Singers (four girls and a man in a gaudy fallstage special, a flash for the money, plenty of sure-fire singing by the quartet and banjo by the man, with an inexpensive but effective "picture" as the drapes part and lights illumine a back drop scene for a bit bang finale; well liked and taken.

Christie and Bennett worked under a disadvantage. Christie being obviously indisposed. Got many laughs, though working slowly and unsteadily. Stomped a bit at the finish, but still stood up as a worthy comedy talking act in "one," next to closing. James and Hester Aiken, with production, roller skating, comedy and extraordinary contortions, especially difficult back bends, held them in solid as a smash closer.

Last.

Miss Tucker's Local Route.

Chicago, Oct. 27.

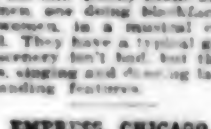
The local vaudeville route of Sophie Tucker has been somewhat shifted about. She will first remain two weeks at the Majestic, then alternate for a week each (every other week) at the Palace and State-Lake, taking up the original six weeks routed.

HUSKEY SHOW DIVISION.

The division of the ownership of the Jimmy Huskey show, "Tattle Tales," according to Morty Furkin, who denies that his wife, Rose Huskey's, loaned \$1,500 or any amount to Huskey, was Huskey, 10 per cent.; Johnny Burdette, 35 per cent.; and Furkin, 55 per cent. The show closed last week in Boston.

Furkin claims that through his understanding in entering into the arrangement he was released of all obligations for any obligations of the company.

On behalf of Huskey, his attorneys say that there was no relief from liability arranged for any of the partners.



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MAYBELLE SMART SHOP

LENORE BERNSTEIN
110 N. Clark Street

well chosen Billy Diamond acts and pictures and draws two shows and some sugar. But on Friday it has eight acts, averaging between 15 and 20 professional performers on the bill at a probable outlay of less than \$100 for the night; yet everybody is paid—something. There are no amateurs (except when they cheat in) and no free acts. Jake also and takes no charity. He pays them little, but they profit much, because he gives them clean dressing rooms and pleasant welcome and after each turn he goes to the dressing room and advises the milled new-comers or the discouraged old-timers out of the vast fund of his experience and his natural genius for popular vaudeville. It is no effort to get Friday night acts for the Star at an average of \$5 per "buddy."

The newly painted and refurbished house within looked nifty and in keeping with both the street and the management—cheap but smart. The orchestra leader sat in shirt-sleeves, but he led a band that would do credit to many an orchestra house. When that orchestra hit a crescendo it was no authentic wheeze—there was punch to it, in accompaniment it never blew a sour note or missed a beat. The house lights were left up all through, which was somewhat disconcerting, but an Milwaukee avenue it isn't good politics to douse the place—the customers would uncover the chairs and get away with them.

Murray and Irwin were half way through when the reviewer took his seat. The team isn't unknown hereabouts, having caused considerable comment by familiarity to the Arnold Brothers in a "loving birds" whistling bit at the finish. When they came to that it was more shrill than amusing. One of the boys sang a ditty lamely, and when he announced the love bird thing he dramatically and with evident emphasis on "our own" stated that they would give their own version of two loving birds. The Arnolds are still safe.

The next was a tragic thing. It was carded as the Gordon-Harrell Trio, ringing up in a purple spot with garish second-hand drapes spotted with purple parrots and a man in what may have been a costume singing what might have been a song. At the right stood a lady with a rose in her teeth, a la Buratt. The first look was the tip-off. It was one of those home-made acts, staged by the family piano teacher. The man blew and the lady did an operatic number, every gesture denoting the motive. Either through nervousness or lack of range, she muffed the entire lower half of the register. On romped another girl, probably her sister, in a Spanish dance which proved she belonged with the act. The tender, though, came when the man returned in a Tuxedo outfit with tan shoes, and rendered a lyric also rendered it. That brought the second girl back for a two dance in outlandishly awkward that even the unlettered not pulled laughed.

After that there was some talk in rhyme and a finish with some dance steps, painfully inept, pitifully crude. The curtain mercifully fell on her. A fair idea of the effort, if not already conveyed by the tan shoes and the rose, may be gleaned from the instance where the man sang a double version of "Apple Blossom Time" and the line "I'll change your name to mine" fell to the woman.

Archie Poulk, single, neat. Poulk has worked in numerous acts hereabouts. He has good appearance and is a pretty good actor. In his single he does stories, songs and dances. There is plenty of room in acts for his type of players. He should get a partner, one with a script preferred. Cecil Sumner and Eddie (a girl) did a special act in "one" sketch around a crabby engineer character and a village girl. Some of the lines and the main idea are good. He now does two songs and the girl one and a double dance

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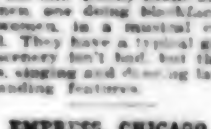
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LEW KANE

AMUSEMENT ENTERPRISES
CHICAGO

PHONE STATE 5893
1312 MASONIC TEMPLE BUILDING

NATIONAL COPS AT ONE DOLLAR TOP

House of Many Failures Wins Out With Dramatic Stock.

Chicago, Oct. 27. The surprise of the year from a local standpoint is the business being done at the National Theatre. This house, at one time a link in the Star & Martin Circuit, but lately having a checkered career, running from motion pictures to stock burlesque, musical comedy stock, pantages vaudeville, is at present playing dramatic stock and occasional minor traveling shows.

The National was taken over by Irms & Clamag, burlesque firm, and was used as a club to get them into the American circuit, the theatre being next-door opposite to the Englewood. Last week with "Go Walked in Her Sleep" the house did around \$7,000 at a dollar top.

KANE'S BIG SHOW.

Club Acts Cut Up Best Part of Six Thousand Dollars.

Chicago, Oct. 27. One of the largest local club engagements was held on last week by the National Association of Purchasing Agents, who had their annual meeting here.

The affair was staged at the Million Dollar Municipal Pier, and most of the local legit and vaudeville headliners were pressed into service. It is said that fully \$6,000 was spent for the entertainment, most of it going to the artists. Lew Kane looked and announced the show.

MAJESTIC, CHICAGO.

Chicago, Oct. 27. Duffy and Sweeney romped all over a varied bill, making themselves useful to Sophie Tucker and Demarest and Collette, not to mention stacking a buck of hay for themselves on their own time. They were especially welcome as a prelude to Miss Tucker's triumphant return, because the cafe queen was delayed by one of her landladies, who mistook the time, and after the two comedians had taken their legit bows they came on in the dark to fill a 3-minute wait. The audience thought it was another of their eccentricities and howled. The boys did it very gracefully by dragging out an old bit, of which they have a library. They had completed their very tedious routine and wrung the audience dry. It had seemed, but they had a laugh left for them still. Later they burlesqued Demarest right in his act and again got laughs and a hand or two. These birds don't have to stick to cut and dried material and are at home and liberty, so to put it.

Miss Tucker was discovered on

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MEIER & SULLIVAN
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MERCHANT TAILOR
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"ELI" The Jeweler
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WHEN IN CHICAGO
State-Lake Theatre Bldg. Ground Floor

Imports of Gowns
Made to Measure and Ready to Wear.
SUITE 312 ARCADE BLDG.
ST. LOUIS, MO.

HAZEL RENE

HATS - GOWNS - COSTUMES

120-122 State-Lake Building, Chicago Tel. East. 1439
HAZEL RENE Formerly with Edith Goodland

BLOOM
LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRY

serving tea to her jam hounds. A reference to her divorce got a laugh. She then went into "Sweet September," a song number for her, reminiscent of her early days when she was more "shelter" and less comedian. She wore a cloth of gold gown gathered with a girdle of brilliantia, very gaudy. From this opener she went to her red baby spot for a number called probably "I've Got a Yen Yen for My Old Kentucky Home," a strange combine of Chink and darkey, for which an "extra" in Chinese get-up came on and languidly sucked a big pipe. It went.

"Porch Campaign," a feminine version of the ditty Carter introduced in "Brevities," took laughs and ruffled merrily. She then made exit and her hand did a weird thing, interpolating "Ell Ell" into a medley of pop numbers. The cruties almost tore the string apart, as applause broke in. It was beautifully, reverently and even artistically done, and revealed the antiphony as a perfect instrument of diapas, worthy to go high in that school of music.

The return of the star was in green iridescents with a streak of purple, crowned by a yellow bird of paradise, typically Tucker. She looked garish and stunning. Here she revived "Nobody Cares," then came to the foots with a comedy chant, "Lena of Palestine," in which she toyed with a concertina to rhyme. That brought her to "Alexander," the sort of speedy synopsis at which she has no rival, and a request (on the level) for "It's Nobody's Business" furnished her encore. Always the business woman, she had a sign set against the piano while the curtain flew up and down, reading "Encore at the Midwestern." She hit for her usual wallop. Reporting on Sophie Tucker in Chicago is just a succession of little marks since she first took the town by the ears at the American Music Hall a decade back.

Barthold's Birds opened the show, screeching, flashy and a regular cocktail act, with everything else that goes with it, and patriotic curtain music. The birds are marvellously trained. The man and woman exhibit perfect showmanship for opening act positions. Big City Four, familiar, one man using the piano most of the time, harmonized powerfully, got a few we laughs and didn't go after any more than they got, and fared nicely. Homer Miles in his own shirt, "The Rough Neck," was heartily appreciated. Miles does not share the opinion of most vaudeville wiseguys that a talking act must get a laugh a second to live. He got plenty of laughs, but stuck to his central vein and got what was better—an idea to take out of the theatre after the show—over with the audience. One of the best sketch acts in all the realm of nervous, straining vaudeville—and acted in the right tempo. It was a delight and was treated as such.

George MacFarlane, of distinguished record as a burlesque, with his easy manner and as fine a voice as any in America, with a fluent and intelligent enunciation of lyrics, ran a succession of songs suitable to his light touch, his romantic vein and his full, vibrant vocals. He did not seek applause by retching after high notes to finish, nor did he burst up with all lights to show when it was time to applaud. He got all that any straight singer can get—warm-hearted hands and affectionate recalls. Murray Kimm, supported by Harry Weston, then Reubens and Frank Corbett, showed the old Aron Comedy Four set and material in "A Hungarian Rhapsody," then mentioned the doctor bit, but took his troupe into a motion picture episode in "one" instead. That part was funnier than even the true old kitchen bookum, which also got across. An encore in three quick low comedy scenes hanged over. A very wholesome vaudeville act, and, following a quartet on the same bill, must be credited with a clean hit.

Demarest and Collette, opening with fiddle and 'cello, very serious and straight, went that way until the man, for no reason at all, put his 'cello against the chair and did the first of his howling falls. In this program matter, tipping off that it was a comedy act, hurt the surprise. The start is palpably for an impression to heighten the ludicrous aftermath, and therefore it

might be wise to mask it in the billing by at least double entendre description, such as "Strings and Strangers," instead of "Trilling Talk, Fancy Fiddling and a Carveless Cello." In later minutes the woman played "Humorous" in a manner to tear the heart out, and to both a great violinist and the owner of a great violin. The trick stuff, the clowning, the pluperfect playing and all made up a grand set-to-closing act; it could have doubled its stage time easily and held concentration and welcome. Jack Wyatt and his Scotch Lads and Lassies closed, doing better in the way of keeping in the audience than most turns in the spot, losing a few, but delaying the majority. A stage wait which seemed unnecessary following a long act in "one" at the curtain raising helped to start the few who camped. The act has never been a sensation here, but it served as a better than average closer, with its noise, display of special scenery and 5 people in Highland regalia.

GUS HILL'S MINSTRELS

Interlocutors John P. Rogers
Musical Director Joe Carroll
Vocalists G. A. Marshall
Comedians Sam Curtis, Sam T. Curtis, Bob Tenney, Joe "Rags" Leighton, Low Moninger
Violinists Fred Proddy, Richard Simpson, Jack Tyler, Gene Pearson, Ben DeGast, Jack Wardrop
Hornists Art Shaw, Jack Wardrop, Harold O'Brien, Arthur Pearson, Murray Hill, Al Tate
Dancers Gus Webster, Bob Tenney, Ed Tenney, Low Kasper, Jack Tenney, Ed Tenney, Tom Donahue, Chris Donahue, Ed Tenney

Chicago, Oct. 27. Gus Hill put over a neat contract with the Police-men's Benevolent Association of Chicago when he sold them outright for four weeks Gus Hill's Minstrels to be played at Chicago's largest theatre, The Auditorium. The show will easily play to over 100,000 people on the engagement.

The show opens as a revuetion first part, two interlocutors, John P. Rogers and Joe Carroll, officiating on a raised dais. The band of fifteen pieces was on another raised platform, furnishing the music for the solos, quartets, trios, etc. The men all dressed in spotless white and lavender and yellow full dress suits with the end men wearing green and orange. A heavy yellow silk eye split in the center with more satin drapes, gave the back-ground.

Main among the comic features of the show were Jimmie Wall, Pete Deibel, Sam Curtis, Bob Tenney, Joe "Rags" Leighton and Low Moninger, who are introduced separately, taking their places on the ends. Let it be recorded now that though some of the gags are not infants, they could be heard throughout the entire theatre. The straight work of the interlocutors helped the end-men get everything there was out of the gags. The comics have been picked from the best blackface comedians in America.

Among the vocalists were Fred Proddy, Richard Simpson, Jack Tyler, Gene Pearson, Ben DeGast, Jack Wardrop. After a monster finale entitled "The Syncretized Wedding" the second portion of the show continues with added speed and speculation. Jimmie Wall with three men doing straight for him, sang songs with a comedy twist. Bob Tenney in a Glee's uniform and a wagon decked up as a sail-boat, made them rear. Tenney plays an overated flute, building up his comedy with the aid of the orchestra, working from the pit.

Rags Leighton and Sam Curtis, doing a burlesque on "Life Aboard a Ship," went to full stage with a burlesque navy crew which proved Leighton has not forgotten his vaudeville, edifying to his audience by laughing and leaving them laughing. "Rags" also does a dance that deserves special mention.

To Pete Deibel and Joe Carroll fell the heavy task of seal-to-closing. These two have 15 minutes in "one" of the stuff that big-time vaudeville wants, and they can take their present vehicle without changing a line and step on the top-a-day. Deibel is one of those fang-toothed, drooping-mouthed comedians who can look at his audience and make them laugh. Carroll has everything that goes to make up the perfect straight. Their talk is fresh and breezy and their comedy of the clean, wholesome type. After taking many bows the last big finale of the show is put on with old fashioned minstrelsy "On the Old Plantation" which winds up a two-and-a-half-hour show worth anybody's money.

PALACE, CHICAGO

Chicago, Oct. 27. Olsen and Johnson whipped over an old fashioned hit here such as seldom perhaps once in a season. Last year Jack Osterman, Freeman and Hildner and maybe one or two others knew up such solid applause, but what Olsen and Johnson did was of that very rare order which even an entire audience strains to catch every musical clapping. The boys did nothing spectacular, but from the first entrance they owned the building. Two young fellows of easy and intimate personality, one blond and the other dark, took the

CHICAGO NOTES

Chicago, Oct. 27. Alice Booth, a local singer, while playing the Riviera had her apartment robbed of \$500 in jewelry and all her clothes. Miss Booth lives at 1223 N. Dearborn St.

Vernon Stevens, former manager of A. J. Stansley's Minneapolis office, has been appointed general manager for the firm and is in Chicago opening a local office in the Randolph Building.

George Webster, who sold out the Webster Agency to Billy Diamond, is touring the northwest in the interests of Mr. Diamond, lining up the former Webster circuit of theatres.

Harry Hayward, owner of the Berkeley Strand and Inn Theatres in San Diego, Calif., arrived in Chicago on his way West, where he is going in the interests of his theatres.

Frank A. P. Gassolo, owner of Imperial and Victoria Theatres and well known producer of melodramas, was taken seriously ill last week and was rushed to the Columbus Memorial Hospital, where an operation was performed. Gassolo is now on his way to recovery.

George Lukes, assistant to Glen Hurt of the Local R. F. Keith Office, returned from Los Angeles where he had gone to enter the haberdashery business. Lukes says "Never Again."

Joe Kern, local attraction with "Honey Girl," and Irene Riano, his dancing partner, were offered a joint engagement at a cabaret at 1300 a week. On wiring to Sam Harris for his permission they were told it was impossible.

Crosby Gane, treasurer for the Midwestern, was here last week consulting with George Thomas, general manager of the Longacre Engineering and Construction Company, regarding their two new houses, the Midway and the Chicago, both getting under way around Jan. 1.

May Sinclair, a member of the "Seven Glasgow Maids" is at home in Minneapolis under the doctor's care, due to injuries received in a train wreck when the act was on its way to fill an engagement in Cedar Rapids.

AT AMERICAN HOSPITAL

Chicago, Oct. 27. Ill at the American Theatrical Hospital, under treatment of Dr. Max Thorch this week: Eddie Dechamps, animal trainer, operator for blood poison from bite, doing well; Helen Dean, vacillate intestinal operation, good condition; Helen Lane ("Little Whopper"), appendicitis operation, improving; Ralph Ketterling, general representative Jones, Linick and Schaefer, recovering from a severe surgical ordeal; Eva Rockwood ("My Sweetie"), appendicitis, operated, reported normal; Edward J. Brennan, with Howard and Clifford, ulcer of leg; (Miss) Billie Herwin ("Naughty Naughty") brought in from out of town seriously ill, operated, discharged; Mrs. G. Vanotta, mother-in-law; Bobby Henshaw, gallstones and appendicitis; Laurie Ordway still confined to treatment after serious railroad accident, will recover.

JOE MANNE AN AGENT.

Chicago, Oct. 27. Joe Manne, assistant manager of the local Waterman Berlin and Snyder office, who recently figured in a sensation when he defunded his wife on the street and the incident ended in the death of the other man and Manne's exoneration, has quit the music business to enter Billy Jackson's agency.

SOME FLASH.

Chicago, Oct. 27. Strange efforts on electric attraction signs are not new, but contemplate this one on the Randolph theatre, next door to the State-Lake:

BEHOLD MY WIFE
WITH MILTON SILLIS
AND ELLIOTT DEXTER

"THE 13th CHAIR" "PETE" Soteris

Next Door to Colonial Theatre, 30 W. Randolph St. CHICAGO

Last Week the following headliners also here: Ethel Barrymore, George White, Al Jolson, Jacqueline Rodin, Gene Buckner, Gene Barry, Fritz Ford, Donald Brice, Harry Carroll, Ed Wynn, Marie O'Hara, Frank Wilkys, Eddie Tynan, William Gibson, Baby S. Brown, Ann Pennington, George Jessel.

IKE BLOOM'S MIDNITE FROLIC

A FAST AND FURIOUS
WELTER TO THE THEATRICAL PROFESSION

AL TEAREY'S SHOW AND CABARET A HIT

No Booze, But Try to Get in His Place.

Chicago, Oct. 27. Al Tearey, one of the wisest cafe men in this section, seeing that prohibition has not wiped out the cabarets, but that the people will come if there is a kick—some kind of a kick—any kind of a kick—shot his Auto Inn and redecorated and rebuilt it into the Empire Room, engaged Morris Silver, assisted by Billy Jackson, to secure the top range of vaudeville and musical comedy for talent, and opened his doors. Try to get in.

This is a main floor cafe, not especially large, at 35th and Grand boulevard, about half way between downtown and the Midwestern, in a great center to catch easy auto trade. They say he blew \$100,000 on the new trimmings—they look it. Partitions, handy and welcome in the old days of smooching and sneaking, were torn out to make one big ballroom of public, clean and wholesome though happy gaiety. The colors run to ivory, gold and old rose, the drapes are purple. Almost 700 people have a full view of the stage.

The entire dance floor is a mirror; it can be placed with lights from beneath, as well. The show plays as vaudeville rather than as cabaret. The opening bill cost in excess of \$2,000 and Tearey authorized Silver and Jackson to double that. They went after Ann Pennington, Eva Tanguay, Ed Wynn, and will yet get top liners. As it was, the show did well with lower names. Tom Dugale and Patzy Delaney played on the initial bill while the Carroll Revue was in town. Jack Kane appeared for several nights. Earl Harb and his 5 Society House went on one night to a smash. Gloria Hildebrand, a local song composer, survived and is hitting the live ones yet. La Flora and Gilmore of vaudeville starred in the dancing end. Blaise Cole, a local product but since then a Heinemannwater soprano of fame and favor, gave it class and got applause. Mito, Audrey, in a varied dance and shimmy mélange, did fairly. Earl Carder's jazz band hit up the public dancing smartly.

The gate is \$1.10. The draw from the start has been capacity. Every Monday is professional night.

PAUL MURRAY IN CHIL.

Chicago, Oct. 27. Paul Murray, the London agent, is in town, grabbing vaudeville acts right and left, buying rights to plays for England and engaging revue principals. He is making his office with Jess Freeman.



SEE
ED. BECK'S MARIGOLD REVUE,
MARIGOLD GARDENS.

Gowas, Frocks, Robes, Lingerie
Mlle. MAYBELLE, Inc.
SUITE 321
American Bond and Mortgage Bldg.
Opposite Court Theatre
600-4240
Ask SOPHIE TUCKER at Edwina
Gardens, Chicago

COLUMBIA'S SECRET CENSOR FOLLOWS SHOWS ALL SEASON

Will Keep Tabs to Make Sure Ordered Improvements Are Permanent—Three Reinspections Required by Rule—Reports Checked Up.

A secret form of inspection and censorship similar in scope to the plan followed by the Columbia Amusement Co. two seasons ago to discover whether producers of Columbia wheel shows were keeping performances up to the required standard has been instituted again by the Columbia this season. The inspection plan employs the services of two secret inspectors, whose identities are unknown to any one connected with burlesque, except certain officials of the Columbia Amusement Co. These secret inspectors are constantly looking over shows and reporting their findings to the Columbia wheel officials.

The inspection in this way is to be continued throughout the season, each of the attractions being looked over at least three times at different periods. The reason for the re-inspections is to see that any changes ordered previously have been made, and also to see whether a show reported as in first-class shape when first seen continues that way. In the event of a show receiving an adverse report from a Columbia house manager, one of the secret inspectors is immediately detailed to check up the condition of the show with the house manager's report.

When the secret report is sent into the Columbia office a representative of the Columbia Co. is sent out to make a second inspection. It is on the findings of the second inspection made by the regular Columbia field man, who differs from the secret inspectors in that he is known to the producers, that the Columbia officials take any action in ordering changes deemed necessary.

Out of 25 shows inspected by the above plan this season four have been rated below the standard and the necessary changes ordered. Two shows, Al Reeves' "Joy Bells" and Campbell & Drew's "Liberty Girls" were turned down in their entirety. Of the two latter attractions the Al Reeves show was partly re-staged and taken over for operation by James E. Cooper, on a sharing arrangement with Al Reeves and the other, "The Liberty Girls" will be operated by Dave Marion under the title of "Snappy Snaps" with an entire new book and cast.

The American wheel has a secret form of censorship which became effective a month ago. This is similar in effect to the Columbia's censorship plan, but different in operation, worked through a committee of six American wheel house managers, whose identities are secret and who make reports direct to I. H. Herk, president of the A. B. A.

BURLESQUE ENGAGEMENTS

Lulu Moore replacing Mabel Root in Golden Crouches.

Harry Hopper, second comedy for Joe Weber's stock at Troy, N. Y.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment:

Joseph A. Buschkind; E. Danon et al.; \$1,146.12.

H. W. & K. Amusement Corp.; T. Sullivan, by guardian; \$139.41.

Numa Picture Corp., Inc.; U. S. Fire Insurance Co., Inc.; \$433.39.

Satisfied Judgments.

Lloyd P. Storage Corp.; J. Dempert; \$99.32, Oct. 31, 1930.

STOCKS AT TROY.

Troy, Oct. 27.

A stock burlesque organization is to open at the Lyceum here next week. Joseph Weber is behind the project and the company is in rehearsal at present.

Tuesday is the opening date.

Gerard's Coast Trip.

Barney Gerard leaves New York for an extended trip to California Nov. 15. Gerard will send one of his Columbia wheel shows out to the coast again this season.

Eddie Shafer will have charge of Gerard's eastern burlesque interests while the latter is away.

PALACE, CHICAGO.

(Continued from Page 9.)

customary positions at the piano and at the lights to sing songs and dance laughs. They did it to the taste of the mob and did it plenty. The pianist's feeling and the singer's attack and their healthy smiles and their combined moving of visible effects had the house so that soon everything they said and did went for a goal. Then came a girl, probably a publisher's plunger, who sang a ballad in the dark—but sang it! That was a woe. Then some more quick jobs and for the goodby a little mechanical doll unrolling to do some ridiculous dance steps—it was used 30 years ago and went then. But what mattered? They knotted up the show so it took encores and how to unravel it, and it was murder in broad daylight with the jury breaking its wrists to thank the seconds.

The next act was no slouch, either. William Mandell and Co. the heavy burlesque acrobatics and the side-splitting trampolines work, hit in for a sweet bingle, too. Then Tris Frigiana, on to a reception, into her new catalog of songs. She has cut out the full stage Camille bit and now closes with the flourishes on her Indian rug. Mandell and his partner came in and worked this up for her and dragged her off on the rug to a scream. Still by far the best stuff Tris has had in years. She now credits Al Von Tiller together with Neville Flesson. Last time it was Harry Brown who probably wrote the Redskin lyrics. Miss Frigiana need have no qualms about taking this program of good-natured foolishness into the east—it is to her order every minute. A solid hit here.

Jack La Vier opened. The reviewer missed the turn at the matinee, but the house manager reported that La Vier amused and scored far beyond general results in that position. La Vier has always impressed here. John Gardner and Marie Hartman got the laughs in the trying No. 2 Location. Miss Hartman working like a blonde beaver and Gardner hot on her trail. Lots of laughs and a chatter for several bows accompanied it off.

Henri Scott, the basso-baritone of opera accomplishments, made a perfect No. 1. The stage set for typical concert work, though the lights were flung up and down at times in true vaudeville fashion. The master vocalist did an aria from "Faust." "Eyes of Irish Blue," the "Forensic solo," "Mandala" and a "House Indian encore." "Mandala" got him a triumph. In this classic the house orchestra shared the magnificent effect by contributing competently. Mr. Scott is a compliment to vaudeville and returns the compliment by graciously choosing a variegated routine to please all tastes. As a result he charms all patrons. He affects no foreign eccentricities or high-brow didacticism. If he ever induces himself to costume his numbers he will be a sensational headliner.

Dolly Kay worked steadfastly, holding the stage through many numbers without jockeying for "please drag me back." Her selections were not all tip-top or most advantageously placed, her first two being too similar—"Teedle-Undle" and "Himbo" and "Rockaby" and "Broadway Blues" coming together as two with minor strains next. Providence granted a "cello string into her throat, and when she strums it her voice is vibrant and intensely musical. Her simplicity in dress and approach has a certain charm, but she might play with the audience just a trifle or break the current of song after song in some fashion. Lack of a bit of spirit or color in some direction such as that robbed her of a potential hit, and she retired with generous though not vociferous applause at the matinee.

Henrietta Crossman, that beloved artist, stage gentlewoman and expert high comedienne of legitimate school, carried "Every Half Hour" again to a fine point of entertainment. The laughter was at her call whenever she reached her gifted hand for it. The character was a common human yet high-lighted. Albert Chinelli, in a brief episode in which he enacted an explosive Frenchman, was a power. Four honest curtains—and, oh, how Miss Crossman knows how to take curtains! Ruses, foreign juggler, with a carload of trappings and methods of the old order, though effective, closed to the thorough satisfaction of the many who remained.

Lat.

Harry Tenney, for years general professional manager for the Joe W. Stern Co., is now with Irving Berlin, Inc.

BURLESQUE QUEEN SLAIN.

New Orleans Coubert Killed in 'Prison Hotel—Companion Held.

New Orleans, Oct. 27. Ruby Allen, who was choked to death in San Francisco, was one of the couberts at the Dauphine here during the reign of stock burlesque, and previously had worked as a coubert in several local cabarets. According to press reports received in this city Miss Allen was found dead in her room at a hotel, where she had been registered as the wife of "R. E. Donaldson," who is being held.

AL. HILLIER INJURED

Dislocates Knee Dancing and Is Out of Mark Show.

Al Hillier, principal comic of I. H. Herk's "Beauty Trust" (American wheel) was out of the show this week at the Olympic, because of undergoing an operation to restore a strained cartilage in his knee, thrown out dancing recently. Gene Rauth replaced Hillier.

COLUMBIA TENANTS MOVE.

The Columbia Amusement Co. is moving from the third floor of the Columbia theatre building to the sixth floor. James E. Cooper moves down to the vacated headquarters. The entire sixth floor will be utilized by the burlesque officials.

The offices of the American Burlesque Circuit on the eighth floor of the Columbia building are being entirely remodeled and overhauled. President I. H. Herk and George Gallagher are making their temporary headquarters in Rube Bernstein's office on the seventh floor.

CHAR. HOWARD WITH MARION

The newly organized "Liberty Girls," the former Drew & Campbell show Dave Marion has taken over, will have Charlie Howard as its principal comedian. Howard is reported to receive \$400 weekly and 10 per cent. of the net profits.

Howard was formerly in burlesque but left it a few seasons ago and has been an attraction since in vaudeville. The Howard-Marion contract is said to be for five years.

Jack Conway, principal comedian of the "Liberty Girls," has resigned and will enter vaudeville, doing a sketch under the direction of George O'Brien.

WEBER ENGAGES WALSH

George Walsh has signed to produce stock burlesque for Joe Weber at the latter's Lyceum, Troy, N. Y. Mr. Walsh's services begin Nov. 1. Walsh was last "struck" at the Union Square. Ed Welch will replace him there.

Lewis and Irving O'Hay, 2-Act.

Irving O'Hay has withdrawn from the Frank Conroy act, "Spirits of 1930," and will team up with Sam Lewis in a vaudeville specialty to be handled by Rose & Curtis. Lewis recently withdrew from the "Girls from Happyland," one of the Hurlig & Seamon burlesque shows. The new comedy talking and singing vehicle is to be called "Salvo."

ILL AND INJURED

Peggy Le Hay suffered a badly sprained back and internal injuries when the automobile in which she was riding in San Francisco collided with a taxicab.

Irving Weingart, of the Low contract department, was removed from the office late last week to his home suffering from a severe attack of double pneumonia.

Irving Weingart, manager of the contract department of the Low booking office, is on the road to recovery after a severe illness of pneumonia. He will return to his desk in three weeks.

Opal Kessent was discharged from the Norwegian Hospital Saturday after three weeks there, following a fall down a flight of stairs at the 34th street and Broadway subway station.

Mickey Curran is back in the Sam Flinn office after a two weeks' illness.

Mrs. A. Robins, ill in a New York hospital since giving birth to a child a couple of weeks ago, is recovering after hope had about been given up. The child died shortly after its birth.

Mrs. Martin, wife of Tony Martin (Martin and Goodwin), was discharged this week from Dr. Frankenthal's sanitarium after an illness of 20 weeks following an automobile accident.

Rae Samuels will go to her farm at Youngstown for a short rest following an operation for tonsillitis, which she underwent last Friday.

BURLESQUE REVIEWS

HITS AND BITS.

Home Brew Back.....Sliding Billy Watson
Johnny Walker.....Charles Abner
The Liberty Girls.....J. C. Flippen
Hi Ball.....Walter Morrison
Pony Kimmell.....Edna Knowles
Hut Jupp.....Eleanor Harle
Digger Ah.....Margie Conte
Rave.....Thomas Sprague
Hushhush.....Charles Seeland
Martini.....Jim Lane
Dinner.....James Marks
Jim Fox.....Sam Kitch
Clever Club.....Paul Abner

I. H. Herk and Arthur Pearson have inserted an important spoke in the Columbia wheel with their new entry, which is starring Sliding Billy Watson and featuring Charles Abner and his cycling troupe this week at Hurlig & Seamon's 1526th Street, Harlem.

The Sliders is being super-featured, one having to look closely to discover the name of the show, and if the reception he received at the up-town house is a criterion he deserves it.

Watson slides all over the neighborhood for one whole act, then ceases abruptly, and thereby hangs a tale, as they say at the Friars. As mentioned above, Abner is Watson's principal assistant in leading out the "wows," and in the first act Charlie sticks close to his tramp make-up and his knitting.

At the opening of the second act the Abner bicycling specialty makes a big splash. Trick bicycle riders use powdered rosin to help their tires adhere to the stage. Abner uses planks. Watson has ceased trying to slide after the bicyclist manures the boards. Watson threatens to retaliate with roller skates.

"Hits and Bits" reflects the distinctive Pearson touch in the elaborate scenes and sets, of which there are three in each of the two acts. Also in the silk stockings worn throughout by the 18 good-looking shapely chorists, and by the gowns of the women principals, which were credited to Marion Renaud & Wirtzman.

The show is a laughing shop deposed the production class for which Watson and Abner can be credited together with the excellent material handed them. The situations and business, some of which betrayed their familiar origin, have been modernized and brought up to date.

Watson does his familiar neck-wobbling Dutchman, and baring a talky first few minutes where he was getting reacquainted after a season on the other wheel, he made them laugh continuously. He was given strong support by Abner all through. They make an ideal combination for burlesque, and Abner's specialty fits the show like an Eddie Mack suit.

The first scene, "Holland on the Dykes" is the talky spot. It allows the principals to get on and the girls to flash cute-looking Dutch costumes.

Edna Knowles, a plump nimble-footed coubert, leads the gang in "Oh, Joe," followed by Abner's breezy entrance as a wandering tramp with pinwheels revolving on his shoes and hat.

J. C. Flippen, a blackface comedian, had a talky unfunny few minutes with Walter Morrison, the excellent juvenile straight, that slowed up the start somewhat. Flippen established himself a little later with "When Alexander Rhoses the Blues" backed by the chorus in cute one-piece short knee-length dresses. The comic was forced to sing several choruses of "Hustation" before getting away. He showed a very fair conception of just how funny a song can be.

An elaborate Oriental drop in "one" broke up the two full stage acts. Specialties by Morrison and Eleanor Harle in a singing double and a funny bit where Abner uses a prop "dog" to make dames, assisted by Watson, were stop gaps. The "Sweet Shop," an elaborate full stage act, representing the interior of a candy shop, gave opportunity for more comedy by Watson and Abner. An old piece of business was recognized here, but it was handled flawlessly. It was the old transformation tablet stunt.

Beginning the second act, the Charles Abner Company stopped the show cold with their specialty, using three special drops. One, a prison scene with the "str" in perspective, lifted the specialty immeasurably. Abner finished with his burlesque Egyptian and snake dance wearing an elaborate head dress and tight.

Margie Conte, the good-looking prima, slammed over an individual hit, following in "one" with "In Miami." "I Told You So," "Himbo" and "Alimony Blues." This girl has codes of personality and knows as much about song delivery as any woman in burlesque. She had them eating out of her hands.

The last scene is "Dr. Skinnem's Sanitarium," with Watson at his best as a phony doctor, cleverly assisted by Morrison and Eleanor Harle as the patient.

This scene is on an average with its predecessors and introduced by a funny bit in "one," where Watson as a traffic cop serves a summons on Abner, who is doing a bearded travesty of youth riding a bicycle.

The program underlines says that

"Hits and Bits" is "through of fun, making you forget the old days in 'Two Gallies and Six Quarts.' Be that as it may, the writer will bear witness that, despite the rosin, 'Sliding' Billy Watson slid right back into his old spot as one of Harlem's favorite comedians on Tuesday night of this year of our Lord 1930, at Hurlig & Seamon's, Con.

AL REEVES SHOW

Freeman Chasand, Reeve's campaign manager.....Nat Kennedy
Paul Tilton, his secretary.....Charles Craft
Polly Tilton, his rival secretary.....Willie Vind
Sam Payne, his hanger.....Charles Levine
Helle Holista, his rival's manager.....Willie Vind
Vera Velen, his rival's secretary.....Pauline Harris
Lou Laker, his publicity man.....Frank Fickett
"Huckle Hildana," the cash.....Harry Cooper
Mayor.....Harry Cooper

The Al Reeves show without the "Beauty" in the title and really called "Joy Bells" is at the Columbia this week—and without Al Reeves!

Time passed, even in burlesque. In this, his 25th year as a burlesque producer and actor, Al Reeves has deg out of the burlesque stage picture.

Twenty-nine years! It's a longer period than any burlesque chorus girl will admit she has seen. And when, seeing a burlesque show now at the Columbia, can visualize what a burlesque show 29 years ago must have been, other than those who then saw them. In those days Your Old Pal, Al, produced a show for around \$2,500 in all, with the women furnishing their own clothes. He played to \$1,500 or \$2,000 on the week, gross, if he "na lucky." Since then Al Reeves has taken the best office record of all burlesque at \$1 top, over \$11,500 at the Columbia, New York, on a New Year's week.

It was 10 years after he started as a burlesque producer that Al commenced to save any money. He has saved enough to buy up State street, Brooklyn, where he lives, and is now figuring on taking over the upper end of Fulton street, for although Your Old Pal has quit acting for good as he quit the bank for good quite a while back, he still holds the managerial money end of his own attraction, and that will help the books around the metropolis for a while yet.

Tuesday evening at the Columbia besides Al, were Hurlig Cooper, Sam Flinn and only Dave Marion was missing. They were actors in burlesque who left the stage and are now producers only.

The burlesque all of these men have seen, what they have gone through during it, how they strove and did keep up with the best, to recognize at last that producing might be more profitable than acting; the burlesque they started with and the burlesque they ended with, on the stage—it's a range as wide as the Rockies with as much difference as the day is from the night.

The burlesque, the Redskin, the Spigels and the others, those who were and those who are, have much to thank those old timers for, for these old timers with their associates made present burlesque possible.

But time passes, and in the varieties a specialist is a specialist. In the drama as the actor advances in years there are parts for all ages. In the varieties it's the personality, and while in the light a juvenile may be a character old man, in the other field, though perhaps comparatively youthful, as a specialist he's a theatrical has been. That when they reach that date they retire, with credit to themselves and the pride of their friends should be their future satisfaction, with all the memories, including thoughts of the glory and the happiness that goes with that—if they have been wise enough to save their money.

So good-bye to Your Old Pal Al as far as the burlesque stage is concerned. In his way a unique showman, of his own school and teaching, with an experience that runs back to old minstrel days, where, with his banjo and talk and songs, he paved the way to State street, burlesque will never turn out another like him.

Burlesque may lose the standard name of Al Reeves because that's the name of a man and of no value without the person, but it won't forget him—never, and as Al has so often said himself, give him credit, boys, ever.

James E. (Elmer) Cooper took over the "Joy Bells" at Albany, giving the first performance of the re-organization two weeks ago today (Friday). Those at the Columbia this week conversant with the changed condition did not look for a finished or smooth performance. The show, though, was better than expected. In the production end it looked bright, and Reeves has held to his established rep of hand picking the best lot of youngsters for the line of any burlesque attraction. The Reeves girls this season are younger and better looking, which says a great deal for them. In the re-organization Don Dady gave the

(Continued on Page 70.)

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Chas. Warner is now manager of R. P. Keith's Alhambra, succeeding Arthur Munsell, who was transferred to the Hamilton. James Cochran, formerly superintendent of the Alhambra, is now assistant manager of that house.

Sub Hutchinson and Harry Carr are occupying the desks formerly used by Johnny Daly and Harold Kemp on the fifth floor of the Keith Exchange. Daly and Kemp have found new quarters on the same floor. No booking changes are involved, the switch being one of convenience only.

The Society of American Dramatists and Composers is making a drive for managerial membership. The constitution of the organization has been so amended as to admit of managers becoming members, and several have already signed their intention of joining.

The Lights Club House at Freeport, L. I., was broken into last week and the place ransacked. The burglars, however, removed nothing so far as investigation shows. It is the opinion of several of the Lights members the marauders were looking for wet goods.

James Stevin, president of the St. Gregory Musical Society, has begun a \$2,444 Supreme Court action against his corporation arising over the tour of the Vatican Choir Singers of Rome, which the St. Gregory Musical Society brought over here a year ago. The society gave Manager Rafael Castagna, the director of the troupe, a preliminary note for the value of its services, totaling \$2,304 lire, or the \$2,444 sued for amount in American money. Stevin alleges he obtained the note personally while in Rome, but was not reimbursed by the society. Interested in the St. Gregory organization are the president of the Gotham Bank and J. P. Miller, the advertising man. An answer is not due for a fortnight. Mayer C. Goldman is acting for the plaintiff.

John Cumberland ("Ladies Night" hit) was blackjacked Sunday evening in the subway station at Broadway and 105th street. The colored man who did the dirty work was caught as he attempted to escape down the street. Mr. Cumberland was slightly injured through the welting on the back of his head, but appeared Monday evening in the performance. He had walked downtown after dining further up Broadway and with a party of friends decided to board the subway. Leaving his friends for a moment, they heard him call and saw the colored fellow rush for the stairs. In the lavatory where Cumberland had gone he was found stretched out on the floor.

The Lyric, Hackensack, N. J., is playing stock this week, a company from Chicago. May Shea, who as a rule books vaudeville into the house from her husband's office, is meanwhile knitting Harry A. Shea a pair of sweaters. Mrs. Shea can't knit as well as she can book, notwithstanding the Lyric plays stock every so often. A couple of weeks ago the Myrtle Harding (no relation to the Republican) stock played at Hackensack. Hackensack is on the Tuxedo road. If you know the turn when you get there. It is separated from the rest of Jersey by a bridge, on which no toll is charged, pure evidence that Hackensack knows how to draw transients. May has been booking the Lyric since Hackensack was a meadow. She says she's going to keep right on booking it through having drawn an advance from the house that compels it to stick until she is even with it. Harry A. seems perfectly agreeable to his wife placing acts in Hackensack now and then; it saves arguing with her which side of Broadway is best for picture theatres. May says the west side is; Harry says he doesn't know, which always leaves a tremendous chill around the Shea's at dinner time—when both are home.

GOV. AL SMITH NECESSARY.

The nearer Election Day comes, the more necessary it seems to have Governor Smith remain in Albany. Election Day is next Tuesday. All of the theatres in New York State should make that "Smith Day" at the polls. No matter for whom else the theatre men and the friends of the theatre may vote, their vote for Alfred E. Smith should be as a unit.

Judge Miller, the Republican nominee, uttered a significant statement during a campaign speech last week. It might go unnoticed as merely political talk to those not showmen. He said among other things that there are enough laws on the statute books of New York and he did not intend to put any more there, if elected, than he had to; but, Judge Miller added—and the addition marked the significance of the remark in general—he believed the laws now on the statute books should be enforced, all of them—that is what they are there for.

Accordingly, we would say that Judge Miller has concluded, if elected Governor of New York, to police the State from Albany. He has the State constabulary to do that with. There are many laws upon the statute books of New York left to local authorities to interpret, according to the expressed desires in most cases of the communities. For a candidate for the highest State office to make a statement of that kind means only one thing to the show business—that is, that the speaker has in mind the enforcement of any and all laws, the mildew and the new, the blue laws that never have been revoked even though in some instances they have been forgotten.

Boxing is now permitted in this State under an act signed by Governor Smith. Exclusive of his many other measures for the welfare of the people, that one, boxing, approved by the Governor, more intimately conveys to theatrical people the general way in which he views harmless entertainment for the masses than anything else Governor Smith could have done.

Taking boxing as the index, the theatres may safely look to Governor Smith if re-elected for an impartial hearing whenever the subject of the theatre is before him, for the theatre takes in even a more widely distributed and interested population than sports. It includes all of those who like sports and all others who have an open mind.

There is no choice for the theatres of New York State as far as we can see between Governor Smith and Judge Miller. One has been tested and stood it. That's Smith. The other is an unknown, uncommitted on any specific State policy excepting those very things that give the show people an indirect line that Judge Miller at the best won't not be greatly in sympathy with them or their business.

The New York State election seems vital to theatredom. Let's try to get the theatre an even break anyway. Blue laws were made when the saloon was here. There is no saloon now. But Judge Miller says every law on the books must be observed.

What is the answer? All show people, all people connected or allied with the theatre must take heed.

Make it Smith all the way. Work for Smith and vote for Smith.

TOMMY'S TATTLES

By THOMAS J. GRAY

Saw an old-fashioned theatrical advertisement yesterday—without a letter of indorsement.

Newspaper says there are over 1,000 actors laying off on Broadway. Owners of the automatic restaurants deny this.

Guess those newspaper cartoonists who would have you believe actors do not eat never took one out to dinner.

Most of those nice old ladies who have been talking from trucks on Broadway this week will go right back on the Kitchen Circuit next Wednesday.

CARELESS READER.

It's awful how these questions do pile up—in what play was it that Lillian Russell made that now famous speech, ending with "That's all there is, there isn't any more?"

Answer—"The Music Master."

How many people are there in a quartet?
 Answer—Seven, except when the show goes on the road, when they are reduced to twelve.

Has anyone ever done an imitation of George M. Cohan or Eddie Foy?

Answer—"Hearts and Flowers" is bad dance music.

Was "Uncle Tom's Cabin" first produced as a one-act vaudeville sketch and later made into a play?

Answer—No. You are probably thinking of "The Birth of a Nation," which was first used as an afterpiece in burlesque.

Is it easy to sell moving picture scenarios?

Answer—Very. All you have to do is get some company to accept them.

What are considered the three worst weeks in the year, theatrically speaking?

Answer—Christmas week, Holy week, and the week your show plays Providence.

Who was it that first thought of paying royalties to authors?

Answer—We don't know, but we know a lot of people who never think of it.

What is the greatest moving picture ever produced?

Answer—Certainly, and why not?

Who, to your mind, is the greatest dramatic critic?

Answer—See answer to X. Y. Z.

Has Eddie Foy ever appeared in an act with children?

Answer—As a rule Easter Sunday is the last day in Lent.

Well, anyway, that baseball scandal kept a bunch of players out of vaudeville.

Funny that you never hear of a football player going into vaudeville. Guess it's too rough for 'em.

There seems to be an opening for a good checker player. They'd be used to the jumps.

It's almost time to worry about your agent's Christmas present.

May be he is worrying about yours.

Don't rush to the rails.

THEY THINK THEY ARE.

The news columns of Variety carried a fortnight back an item to the effect that the principal theatre ticket broker of Chicago dropped \$20,000 on one buy—300 nightly seats for a ten weeks' run of a comedy—which had remained long on 43d street and was regarded as an assured hit. Maybe there was a moral in that—for \$20,000, even a ticket scalper deserves an alibi. And maybe the moral can be extracted from the letter of a New York scalper to a Chicago millionaire, received last week and handed to a Variety representative by the millionaire.

This millionaire makes periodical trips to New York and has a bag for shows. He patronizes a Broadway broker and writes ahead for his seats, specifying his shows and nights. At about the same time that the Chicago broker was pocketing the \$20,000 loss, the New York broker got a letter from the Chicago millionaire, asking for four seats each to the seven reigning hits of New York, each to be within the first eight rows. There was nothing said about price, the understanding being that the patron would pay almost anything, but wanted just what he wanted when he wanted it. Here is an excerpt from the eastern broker's letter:

"Enclosed are seats as desired to ——— and ———. The others I cannot get you anywhere near where you specify. Please let me point out something to you. There are 5,000,000 people in New York and about 1,000,000 strangers. There are eight hits in town. The theatres in which they are playing average about 300 seats in their first eight rows and every one of the 5,000,000 want them. That makes about 1,600 desirable seats for 5,000,000 people. The result is not only that we cannot fill your order and hundreds of others, but that, step by step, substitute seats go up the scale until they, too, are unobtainable. If we cannot get the front seats, we find people who take them further back; if we cannot get seats to the hits at all, we find people who will take the next best thing. There being so few seats to so few hits, we move back and back, and over and across until we sell out the fair shows and sometimes even the failures.

"The result is that not only the public but the managers themselves begin to think they have hits because they are doing business. They do not realize that there are enough second and fourth and even twentieth choices to give them hundreds of patrons. When these shows get out west, where this condition does not obtain, these managers are amazed to suddenly discover that where each show is weighed for what it is worth, and not for where people get in because they can't get in anywhere else, that their New York hits are American failures. It is amazing how a real New York hit circulates. One of the shows you asked me for is the top non-musical seller of New York, and you named it first in your list, dated Chicago, three days after it opened in New York; and it is one that I cannot supply you. First, in keeping with what I have just told you above, I submit you a list of seats to a list of plays you did NOT ask for, which I can get you, and which I trust you will accept."

There is a theatrical document.

It largely answers a hundred mooted questions.

As for the managers who pat themselves on the back by thinking they have successes when they are playing to the turnaway of real successes, it will probably no more impress them than the bound in that old story which runs: "Is that a building?" "No! he thinks he is."

"CLEAN SHOWS PAY BIG DIVIDENDS."

Good taste pays at the theatre box office. It ought not to be necessary to prove that point, but it is and will continue to be while a certain element of players and managers continue to countenance such infractions of decent manner as the indiscriminate use of "damns" and "bells" on the stage.

The old order changes slowly and the old standbys yield reluctantly. Variety protested for years against the dirty stage tramp character before the theatre men began to realize that he wasn't funny because he was dirty alone—that he could be amusing and reasonably sanitary at the same time. In like manner Variety has defended the belief that profanity is not funny more than once in fifty times. The other forty-nine times its use is just offensively bad manners.

One manager who pins his faith to the truth that good taste pays is Earle M. Pain, manager of Lee's Vendome, Nashville, Tenn., and the best proof that he is right comes in the unexpected form of editorial commendation from the leading newspaper of his town, recognition that has moved his immediate superior, R. A. Schiller, general southern representative for the Lee Circuit, to promulgate the rule for all the theatres under his charge that profanity is barred.

Mr. Pain and Mr. Schiller ought to be competent to testify to the tangible, box-office value of good conduct on the stage. They are concerned in no consideration of civic uplift. They hold their jobs and draw their pay because they administer the properties to get results on the box-office statement which does not lie. So Schiller's comment to his local managers deserves attention. He says, "Clean shows pay mighty big dividends." He ought to know.

Variety has never heard a valid argument in support of loose talk on the stage except the unthinking view that "Oh well, they laugh at it." Pretty expensive laughter that keeps women and the children out of the theatres and away from the vaudeville box office and drives them to the picture theatres, where, heaven knows, they will see enough that is undesirable, but where they will be spared uncouthness of speech at least.

It is a sufficient commentary on the prevalence of profanity on the stage in Nashville, for example, that the freedom of Mr. Pain's theatre from offensiveness of the sort attracted the attention of Charles H. Parker, associate editor of the Nashville "Tennessean," and appealed to him as noteworthy enough to warrant an editorial calling the attention of the city to the circumstance, as something quite out of the ordinary.

By way of making his stand more emphatic, Mr. Parker wrote a personal note to Manager Pain, thanking him for running a theatre free from "rough neck artists on the boards repeating the gutter talk of the Barbary Coast," adding, "If you are giving clean shows because you honestly object to the dirty stuff given in some houses, you deserve support. If you are cutting out the rough scenes because it is bad business to play such, you are still more worthy of applause."

The wife of Ernest Woods, door-tender at the Plymouth Theatre, died recently. The mother of Genevieve Tobin, who lends the cast in "Little Old New York," playing the Plymouth, is to erect a monument over the grave.

George Russell has been engaged by C. R. Cochran for the production he is putting on at the London Oxford, to be known as the Italy Sisters' show. The engagement was made through M. R. Bonham via Percy Reese, his London representative. Russell will return to America under Bonham's management.

Marty Owens of the New York force and known to many professionals, has been promoted to a police sergeant, still ranking as a Grade A detective.

In gratitude for their bravery in fighting the flames that raged in the vicinity of the Winter Garden Sunday morning, the Robertas have promised the firm a benefit to the Widows and Orphans Fund of the New York Fire Department, the department saved the Winter Garden by clever and daring handling of the apparatus. The Sunday concert at the Garden was staged as usual.

JOLSON LEAGUE FAR OUTSTRIPS RIVAL REPUBLICAN SHOW CLAN

One Headed by Bacon Founded Because Equity's Opposition Might Hurt Enrollments—Has Only Enrolled 1,000—Jolson's Success.

The fear that Al Jolson's presidency of and active connection with the Harding-Coolidge Theatrical League would have the effect of preventing Republican members of the Actors' Equity Association joining the political organization headed and founded by Jolson, said to have existed in high Republican circles six weeks ago, seems to have been groundless, in the light of comparison of the results secured by the Jolson League and its rival association, the Actors' Republican League, the latter headed by Frank Bacon.

Up to Tuesday of this week the Jolson organization (Harding-Coolidge League) had enrolled between 10,000 and 20,000 members. This estimated number of enrollments was given out and authorized by Sam F. Gerson, executive secretary of the Harding-Coolidge League. The Actors' Republican League, on the other hand, according to George Christie, an official, had only enrolled about 1,000 members up to Tuesday night.

According to insiders, the Actors' Republican League was formed, following the organization of the Jolson or Harding-Coolidge League because certain persons closely connected with the Republican National Committee feared that a "bone had been pulled" by going after the Republican actor vote with an association headed by Al Jolson. It was pointed out, it is said, that Mr. Jolson was far too close to the Shuberts not to have many enemies in the Equity, and an incident wherein Jolson and the Equity had a clash in Detroit last winter was brought up by the doubting ones and quoted as proof that the Equity Republicans would not join anything Jolson had any official connection with.

At an Equity meeting held Sept. 4 or thereabouts John Emerson, Equity president, told of an attempt to get Jolson and the Equity together by elements interested in politics. Jolson, according to Emerson, held a conference with the former and was asked if he (Jolson) would join the Equity. Jolson it is said claimed he (Jolson) was interested in theatricals in a managerial way and did not believe he should be forced to join any organization.

Shortly after this the Actors' Republican League was formed with Frank Bacon at the head and Henry H. Dacey, executive secretary. Inasmuch as both men were and are high in the councils of the Equity, it was naturally assumed that the Republican powers that be had decided another organization in addition to the Jolson League was necessary to catch the Republican theatrical vote. Both organizations have been occupying adjoining rooms at Republican National Committee headquarters on 44th street. Sam Gerson said about 12,000 of the Harding-Coolidge enrollment had been secured in Chicago and (Continued on page 22.)

CLOSED SHOWS GOING OUT

Hussey and Adler Expect to Reorganize—Adler's Sale.

After "Cuckoo" was closed Saturday by Felix Adler at Stamford, Conn., Adler is said to have sold 25 per cent of the show to the husband of Mabel McCane for \$10,000. It is proposed to reorganize the show and with Adler and Miss McCane at the head of it, again take to the road. Adler retains 75 per cent of the production.

Jimmy Hussey, who had to close "Fattie Tatie" in Boston last week, said early this week he expected to send out the show again, after election.

WOMEN STAGING PLAYS

The New York auxiliary branch of the Society of American Penwomen, an association of women writers, will start a series of special matinees at the Morosco theatre Dec. 10.

A bill of four one-act plays will be offered. They are "P's and Q's" by Annie Nathan Meyer, "The Door of Miracles" by Ruth Murray Underhill, "Euphemisms" by Elizabeth de Alanya, and "White Tulips" by Faith van Valkenburg Viles.

JAKE ROSENTHAL AND AL H. WOODS PART

Manager Resigns After Dispute Over Passes.

Chicago, Oct. 27.

J. J. Rosenthal, manager of the Woods theatre and the Playhouse, will probably sever connections with A. H. Woods here and return to New York, where he has several offers to begin Jan. 1, 1921.

Rosenthal, who is father of Jack Osterman, and one of the best known house managers in America, had a difference here with Woods last week, growing out of distribution of "paper" for the Playhouse, which did only fairly well with "Scrambled Wives."

The advertising agent was caught selling passes for the house and was arrested. In his statement to the police he said that Rosenthal had left it entirely to his discretion what to do with the passes.

Woods objected to this handling of the free admissions, and Rosenthal resigned. His contract here expires Dec. 31. He is still on duty and may remain to the expiration of his term. Woods returned last by noted. He owns 25 per cent of the Playhouse and Rosenthal is also a sharing owner.

\$5 AND \$4 ELECTION NIGHT

Shuberts Set Scale at All Their Houses—Casino Possibility.

The Shuberts have decreed \$5 top for musical shows and \$4 for dramatic attractions playing their theatre Election night. The matinee prices are to be the regular holiday scale.

Figuring the Casino alone, where "Honey Dew," the Joe Weber show, is playing, the night scale will call for \$5,372, the outlook being with the matinee business that the day will gross about \$7,500.

The demand generally is big for Election evening.

"Tip Top" at the Globe and the new Joseph Cawthorne show, "The Half Moon" at the Liberty are also to get \$5 top for the night. "Pitter Patter" at the Longacre, however, is going along at \$2.50 top for that night, while the Shuberts, although reducing the regular box office price for "The Mirage" to \$2.50 top, is going to go to \$4 on Tuesday night.

A. H. Woods, with Louis Mann in a Shubert house, is insisting on \$3.50 top instead of \$4 for that night.

The Shubert plan at present is to play Armistice Day matinees in all of their houses on Thursday, Nov. 11. Some of the producers with attractions in the Shubert houses are demurring against this.

The last week of November is counted on already as a gala one. The houses will have a Thanksgiving Day at holiday prices, with the same prevailing the night before and also the night after, which is to be the eve of the Army and Navy game in New York. It is estimated that the game will attract more than 50,000 visitors to the city, and they will all want to visit shows the night before the game.

Buffalo Box Office Changes.

Buffalo, Oct. 27.

With the transfer of Vincent McFall, former treasurer of Shubert's, to the Criterion, the personnel of the Court Street house box-office has undergone a complete change.

Carl Kinsler has been brought back from private business in Cleveland to fill the treasurer's berth. Roy Miner continues, and Fred Zimmer, formerly of the Star and Teck, is occupying the vacancy left by the resignation of "Butch" O'Neil, who departs after 12 years' service at the house.

McFall will have the responsibility of handling the destinies of the Criterion, while Jack Sawyer formerly in charge, goes to Shubert's new North Park which opens next month.

MOUNTFORD TO ADJUST A FIDELITY CONTRACT

Agrees to Arbitrate Actress Dispute.

Harry Mountford has accepted the tender on the part of Henry J. A. Frederick E. Goldsmith to act as their arbiter on the question of validity of an Actors' Fidelity League contract. The case in question is the one in which Helen Link brought suit against Lillian Bradley for two weeks' salary which she alleges is due her because discharged without notice.

O'Brien, Malevinsky & Driscoll are attorneys for Miss Link and have issued a notification that they have appointed Howard Kyle of the A. F. L. to act as their arbiter in the matter.

On the surface it does not seem possible that the two can come to any understanding on the matter, and the umpire will undoubtedly be selected only after a struggle between the two.

Miss Link was engaged by Miss Bradley to appear at the Blackstone Hotel, Atlantic City. O'Brien, Malevinsky & Driscoll brought suit before Judge Noonan in the Third District Court asking for \$200 in lieu of two weeks' notice, their client having been discharged after her first week at the hotel without notice.

The matter has been hanging fire since August. When the case was called for trial last week the attorney for the defendant asked the court to adjourn the case pending arbitration, he having notified the plaintiff in court that morning that his client desired to arbitrate under clause 18 in the A. F. L. contract.

Despite the objections of the counsel for the plaintiff the court set the matter down for Dec. 2. Judge Noonan holding that under the clause of the contract he did not have jurisdiction in the matter until it was taken before a Board of Arbitration.

It was a question whether or not the A. F. L. would consent to act as an arbitrator in any action that involves a person not a member of the association. In the past in one instance they refused to be a party to an arbitration of an Equity contract because of the fact that the actor party to the contract was not in the Equity.

MIKE LEAVITT'S OPERA CLAIM DATES WAY BACK

Old Time Showman Sues Witmark's on "Shanghai's" Production

Justice Mullan Oct. 21 signed an order calling for the examination before trial of Isidore Witmark, the music publisher, so that Michael R. Leavitt, the old time showman, may frame his complaint in an action he has begun against Isidore Witmark, Julius P. Witmark, and Jay Witmark, all of the surviving members of the firm of M. Witmark & Sons. This examination is set for tomorrow (Saturday) morning at 10.30 a. m., whereas Mr. Witmark must produce certain books and papers necessary for the purpose.

Mr. Leavitt served his summons on the defendants May 21 last and Nathan Burkin, representing the Witmarks, put in a notice of appearance June 9. An extension of time to serve the complaint has since been granted and renewed.

In his affidavits, Leavitt alleges he contracted with the Witmarks for the production of two operas, "Kin Fu" and the "Belle of Shanghai" written and composed by three Hungarians, Leo Hertz, Isidore (Continued on page 22.)

CORRIGAN IN "BRIDGE" PLAY.

The title of "A Daughter of Two Worlds" has been changed to "The Bridge of Light." The show was called in from the road recently to be rewritten. George Markborough will do this with the assistance of Leroy Scott, the author of the original script and the book.

Morris Ross is the producer. He has signed Edmund Corrigan to one of the leading roles.

Lucille Watson in Shaw Piece.

Lucille Watson leaves "The Unwritten Chapter" at the Astor this week to open with the Theatre Guild players in Bernard Shaw's "Heartbreak House" at the Garrick.

"OVER THE HILL" PICTURE REVIVES CIVIL WAR MELLER

Resurrection at 14th Street Recalls Days When House Was Fashion Center and Counted Lincoln's Favorite Place of Recreation—Still Marks Feb. 12 With Flag.

DRIVEN TO TABLOIDS; BLAMES THE EQUITY

Rail Rates and Pro Rata Union Rule Force Change in Policy.

Louisville, Oct. 27.

Scarcity of road productions has caused the Jefferson here to discontinue its musical comedy programs and it is now offering tabloid music shows and pictures, with first-class boxing exhibitions every Friday night.

Increased railroad rates and the Actors' Equity Association, which forces houses to pay, pro rata, for all performances over eight during one week, is blamed by Carl Hettick, manager of the Jefferson, for the closing of his house.

However, the first boxing show, which had Pat Moore as its chief attraction, drew a crowd that taxed the house, so Hettick isn't worrying over the lack of suitable stage offerings.

VERDICT FOR CAUSING ACTOR TO "JUMP"

Unique Verdict Against Villagers in Gash Case.

Chicago, Oct. 27.

The Bloom won a verdict of \$200 in a suit against the "Greenwich Village Follies" for luring Charles Gash, a cabaret singer, to leave him and join that show.

This is said to be a legal departure, giving damages for encouraging a performer to break a contract in addition to a claim against the actor himself.

KENNETH MINER QUILTS.

Leaves "Buddies" to Become Social Worker.

Baltimore, Oct. 27.

When the musical play "Buddies" left last Saturday, one member remained behind. Kenneth Miner, who took the part of "Rube," severed his connections with the production to become a social worker and missionary. Mr. Miner declares he did not suddenly decide to quit the stage, but that for a long time he had contemplated a different life, where he could be of more direct assistance to others.

Miner has accepted the post of assistant superintendent of the Catholic Union Mission and for a time will be stationed in Washington. His wife will accompany him. During his stage career he has taken part in about 300 plays.

COHAN'S 3D "MARY."

No. 3 Show of Knickerbocker's Big Hit Preparing.

A third company of "Mary" is being prepared by George M. Cohan, following the sensational success of the piece at the Knickerbocker, New York, where it opened last week.

The No. 2 "Mary" started before the original hit Broadway, on unusual occurrence in theatricals.

Francis X. Hope will manage the No. 3 company.

UP-STATE TRY OUTS.

Albany, N. Y., Oct. 27.

The better grade of new light productions seems to prefer trying out in small town theatres, like Amsterdam or Glens Falls.

Head shows come in here with their second or third company, while the new productions with an important cast take to the smaller towns.

The latest is "Therese," produced by Edgar McCreger, opening up tonight at Amsterdam.

A thrill of interest for old stock players and managers was provided this week by the revival of "Over the Hill to the Poorhouse" at the Fourteenth Street theatre, called "the most famous theatre in America."

The piece was written by F. M. Knowles, who "adapted" it from Will Carleton's noted old poem of that name. While it is reported to date from the days of the Civil War and rasha side by side with "Uncle Tom" with the oldest American "mellor," its revival at this time is due to the current film "Over the Hill," which has been widely advertised as a Broadway attraction.

"Over the Hill to the Poorhouse" was regarded as a dead issue on the stock shelves, but it seems in for a new lease of life because of the feature picture, despite the latter having dropped the last phrase, "to the Poorhouse," from the title. Wherever the film is shown the "mellor" will likely be revived.

The profits from it can be counted to the play broker as "velvet." Corne Fayton will revive it in Brooklyn next week. He originally put it on 20 years ago, and admits when things were dull he always could get money with "Hills."

That the "Hills" play should find its revival at the Fourteenth Street, a house which is more ancient than the play itself, is quite fitting, and its appearance has opened the floodgates of reminiscence for many old players in New York.

The house management claims it was originally presented in this house by the Jean Davenport stock. Miss Davenport had the house from 1841 to 1863, and the Fourteenth Street was then New York's leading production theatre, with the top prices at \$1. Miss Davenport was the wife of a Confederate officer, and, unable to cross the little line to rejoin him, remained in New York, devoting her life to repertoire. Her husband was wounded and brought to a Northern prison camp, where the couple finally came together.

Miss Davenport played the first "Camille" in America, and when she gave up the house it was turned into a French theatre for a time. It is said that in the days of the Davenport stock company, President Lincoln regarded it as his favorite theatre in New York.

To this day the lower left stage box is draped with the colors on February 12, in honor of the great married American.

Darcy and Wolford who control the "Hills" script could not verify the Civil War status of the "mellor" but said it was played in the 19's.

COHAN RECONSIDERING

May Put Out Proposed All-Star Revue, Including Weber & Fields.

The proposed George M. Cohan revue which revived this week, with several of those originally engaged before the postponement informed to hold themselves in readiness for a rehearsal (all during late November).

Among the first principals selected were Weber and Fields and Sam Bernard with Bonnie McVey of the women. Joe Weber and Lew Fields were to have signed individual contracts for the first time since their early association when appearing as a team.

Bernard is reported to have a desire to go to Havana with "As You Were," if that production accepts a guarantee offered it by Charles Stanham. Fields is planning three new shows within the next three months. Just what effect this may have upon Cohan's revue plans is unknown.

HOUSE FOR PRINCES VIRTUE

Gerald Bacon is trying to find a house in New York to accommodate "Princes Virtue," which opened in Washington this week. The date that it is trying to secure is three weeks hence, after Providence, Hartford and Springfield have been played by the attraction. Maurice Greet is linked with the show and Sam Leggett has been handling the advance.

EMERSON FACES TROUBLE IN CHICAGO EQUITY SITUATION

Players and Managers Up in Arms Against Arrogance of Local Administration—May Bring Keyes to New York as Compromise.

Chicago, Oct. 27. John Emerson is coming to Chicago to hold a meeting Friday with Federation of Labor officials, to sound the views of the organization on the closed shop. It is reported that Emerson will also relieve J. Marcus Keyes, of his Chicago berth and move Keyes, who has been a bone of constant contention, to an "office job" in New York, where his aggressiveness will be smothered by the nature of his work. His successor here has been chosen, but not announced. Keyes has a salary contract with the association for three years. It is understood.

Pressure has come to A. R. A. officials, not only from managers, but from players, to take Keyes out of the local position where he seeks to make himself a dictator. Several important Equity officials have been here recently, including Ethel Barrymore, Ed Wynne and Burton Churchill, who are all playing here now, and it is said the reports on Keyes' methods have poured in on the Equity leaders. Closing of shows and removal of producers to New York, because of Keyes' vindictive attitude have marked the entire season. Raymond Hitchcock, a prominent Equity member, was forced to close late last season, after a scene with Keyes in which the Equity representative retreated hastily from Hitchcock's dressing room to avoid difficulties.

Shows are not the only theatrical ventures which are being closed or abandoned before opening on account of Actors' Equity demands and rules. In the last three weeks four acts have been taken off and there are several authenticated instances where vaudeville playlets were called off because of the stringent A. R. A. provisions.

The Actors' Equity booking office in J. Marcus Keyes' headquarters has been competing so steadily against the old legitimate agencies here that it has cut in deeply, and actors are afraid that if they engage through an independent agency Keyes will make it unpleasant. On the other hand, the methods employed by the Keyes' office are arbitrary and dictatorial, and cases are settled as Keyes and his assistants, Louis Bonner and Everett Brewster, see fit.

One town closed was the "Lingerie Shop." Some of its players had been placed from Keyes' agency. Some of the chorus, also, were Equity. During rehearsals Keyes sent for the troupe and assured the girls they would get \$35 a week, berths, stockings and every Equity provision if they all signed up with the A. R. A., and all the girls immediately joined. The day before opening the girls were notified that (Continued on page 22)

DETROIT CRITIC REVIEWS OWN SHOW

Weeks Writes Criticism of Nora Bayes' "Her Family Tree."

Detroit, Oct. 27. The new Nora Bayes play, "Her Family Tree," opened at the Garrick Sunday. Monday morning the News carried a review of the piece, written by its dramatic critic, Al Weeks, who is also the author of the play.

Here the author-critic's review is looked upon as unique and thought to be a single instance of its kind. Mr. Weeks goes into the matter in the opening paragraphs of his story, which said:

When a reviewer sets about the delicate task of reviewing his own play, a medium of modesty is essential. Conscious of the necessity for such an attitude toward "Her Family Tree," still I feel compelled by my duty to the great eager public as a disseminator of truthful tidbits to admit that the play unveiled at the Garrick last night is easily the most worrisome I ever wrote. Nor does the fact that it is also the first play I ever wrote in the least detract from the veracity of the comment.

For several days the question of who should write the essay on "Her Family Tree" has puzzled us on this newspaper. It finally was agreed that if another did the job and praised the show, his opinion would be discounted on the ground of favoritism. On the other hand, if a colleague called attention to flaws in this musical sentiment, it would be a reflection on the author as the sort of a man Oscar Wilde described as "without an enemy and none of his friends like him."

So I step before you this Indian summer Monday in the double capacity of author and critic, recording my opinion in the hope that all who read it will doubt my judgment and go to the theatre to see for themselves.

'MEANEST MAN' IN DISPUTE

W. M. Patch Claims Scenes of Coburn Piece as His Property

George M. Cohan and William Moore Patch are likely to go to the legal mat over some of the business the former has in his production of "The Meanest Man in the World." The reason is that Patch is going to claim a prior right to the situations and lines, because of the fact that Augustin McHugh, who wrote the Cohan piece first, had them in "High and Dry."

The latter play was tried out and shelved and after that McHugh undertook the writing of "The Meanest Man." Patch alleges that the author undoubtedly was under the impression that "High and Dry" would remain shelved for good and therefore simply adapted entire sections of dialog and bits of business for the "Meanest Man."

Patch, however, has decided that he is going to do a musical version of "High and Dry" under the title of "It's Up to You" and therefore he is going to utilize the business and dialog that was in the original and wants a clear right and title to it.

The opening of the Patch piece is set for Trenton Nov. 3. In the cast are Douglas Leavitt, Florence Marie, Grace Louise Anderson, Zella Barnham, Harry Short and Ray Daughsten.

CASTING "BLUE EYES"

Morris Rice, in association with Lew Fields started casting "Blue Eyes," a new musical comedy adapted from the comedy "Let Tommy Do It."

The producers are negotiating with Eddie King for the lead.

REVIVE "DOWN EAST" RESULT OF FILM HIT

Counihan & Shannon's Road Tour of South.

"Way Down East" in spoken form is to take to the road again in view of the tremendous vogue that the picture version by Griffith is having. Counihan & Shannon have the road rights from William A. Brady and are opening a company to tour the South, opening in Hagerstown, Md., Oct. 30.

The managers believe that the piece stands a great chance to get money because of the interest that has been revived in the production through the screen version. They count on getting a lot of money with the play from those who may be under the impression that they are going to see the picture.

This is practically the first time in history that a play revival is being made on the strength of the picture draft. Harry Leavitt has been sent ahead of the show.

JIM DECKER, VETERAN ADVANCE MAN, INSANE

Famous Minstrel Boomer Goes to Central Islip.

James H. Decker, veteran theatrical manager, was admitted to the hospital for the insane at Central Islip, Long Island, Oct. 6. He had been detained for a fortnight under observation.

A phone call to the Long Island hospital confirmed the admittance there of Decker, but information as to his condition was refused, with the statement that all such inquiries must be made by mail.

Jim Decker was one of the best known advance agents and managers in the theatrical business for a generation. He achieved fame and, what was popularly believed to have made a fortune, through the handling of Princess and Dock-stader's Minstrels. Later he was general manager for the Shuberts and for the past few years had been in retirement in the country, coming to New York for occasional visits.

Known from coast to coast as a show broker of "The old school" and called "Jim" by everyone, the news of his mental condition will come as a shock to his 'out of friends.

CONCERTS CANCELLED

Appelbaum and Wife Take Bichloride by Mistake.

Sunday night musical concerts scheduled for the entire season at the Lexington were called off this week following the taking of bichloride of mercury tablets by Mircha Appelbaum and his wife, known on the concert stage as Helen Yorke, at their apartment Saturday. The victims are in a hospital and reports Wednesday were that they had a good chance of recovery. The dosage taken was so heavy the poison was thrown off. It was denied that there was any attempt at suicide. The press agent for the concerts talked over the phone with Appelbaum, 15 minutes before the tablets were swallowed. It is claimed that both had been using other tablets for their nerves, the mercury being used by mistake.

Appelbaum won considerable notice for his work and conception of the Humanitarian Cuff. He was considered brilliant, but known to be erratic. Both his domestic and financial affairs are said to have been smooth.

He was manager of Municipal Bureau of America which was giving the concerts. His salary for the post was mentioned at \$150 which was sufficient for his needs. He also earned commissions through booking concert stars.

TOM WISE OPENS MONDAY

Binghamton N. Y. Oct. 27. "The Proper Spirit," a comedy by Willard Robertson and Edmund Gordon, will have its premiere at the Broom Monday. Tom Wise is starred.

The play is to be produced by Mrs. Henry B. Harris. The supporting cast includes Frank Thomas, Halpe Stewart, Monte Nugent, Ralph Dean, Harry J. Lane and John D. Walsh.

BARRYMORE'S YEAR OF REST; THEN "HAMLET" ADDED TO LIST

Physicians Advise Star to Avoid Second Breakdown. Making Pictures Meanwhile—Arthur Hopkins' Different "Hamlet"—"Jest" Going on Tour.

MACK DEAD BROKE; GOES INTO BANKRUPTCY

Wearing Apparel, Furniture and Auto Held by Creditors.

Charles W. McLaughlin, known as Willard Mack, actor and playwright, filed a voluntary petition of bankruptcy in the U. S. District Court this week, scheduling liabilities of more than \$47,000 and no assets. The petition is mute evidence that Mack is worse than broke, setting forth his wearing apparel, furniture and \$3,500 automobile are being held by creditors. The Hotel Ansonia, the playwright's former residence, is creditor to the extent of \$1,200 and is holding his baggage and wardrobe as security. In lieu of a \$2,041 debt for repairs Healey & Co., 262 West 64th street, are holding his automobile. John W. McGrath has a \$2,500 diamond ring as security for a \$150 loan and the other creditors include David Belasco, Mellich Furniture Co. and Tom Healy, whom Mack owes \$125 for "merchandise."

According to papers filed in the Supreme Court the middle of October, the playwright is named defendant in a \$2,035.00 damage suit by the American Play Co. The original summons is dated June 26, 1915, filed through Ernst, Fox & Kane, the plaintiff's attorneys, but the defendant's attorney's notice of appearance is only dated October 14, 1929.

The complaint specifies that Mack represented himself the sole owner and author of "Kick In" and as such sold the rights to the play to A. H. Woods in 1914 for \$10,000, \$4,500 of which was paid, leaving a balance due of \$5,500. Assuming these facts to be correct, the American Play Co. bought Mack's interest in "Kick In" from him. The plaintiff asserts it has discovered that another playwright was entitled to half credit as author of "Kick In" and Woods recognizing this to be the case paid the third party \$3,000 as his share.

No defense is on file.

FIELDS HAS THREE.

Besides "Ritz Girl," which Did \$12,000 in Brooklyn Last Week.

Three new productions are on the tapis for Lew Fields. One is "Low, Mad," with music by Harry von Tilzer and book by Mario Nordstrom. It is due about Jan. 1. A picture star is being negotiated for to take the leading role. Report says the star is Mae Murray.

Another is called "Blue Eyes," which Fields will do in conjunction with Walter Hast. Eddie King may be in it.

The third production is the Tommy Gray book of "Wild Women of 19 and 20."

The other Fields show "Four Little Ritz Girls," now playing the Shubert-Riviera, was last week at the Majestic, Brooklyn, where it did \$11,000 on the week at \$150 and \$2.

"REDHEADS" AS SHOW

Bill Woodfenden is to produce an elaborated version of Lasky's "Redheads" for the legitimate after election. The piece will be in two acts. Will Le Baron wrote the original and Eddie Clark is expanding the piece. Robert Hood Brown will write the music.

No title has been selected as yet. The show will play the Shubert house.

KANSAS CITY 5 P. C. TAX OFF

Kansas City's ordinance which required a tax of five per cent on the gross receipts of all concert, has been amended.

Now all artists, acting as soloists or directors of concert groups, are to pay an annual license of \$10.

John Barrymore will not appear on the stage for another year. That the star would rest this season was verified this week by Arthur Hopkins, the star's manager.

Physicians gave it as their opinion Mr. Barrymore would be unable to stand the shock of another breakdown like that which interrupted his run in "Richard III" at the Plymouth just before last Easter. They said that resting for a year he would regain the lost energy and would probably be saved to the stage for another ten years. In that Mr. Hopkins readily assented.

Mr. Barrymore will work leisurely in a feature picture for some months. He will make his reappearance next fall in "Richard III." Mr. Hopkins may also star him during the season in a revival of "Redemption" and to wind up the year with a new production of "Hamlet." The Barrymore "Hamlet" is to be a different version of the Shakespearean play. As the Hopkins version of "Richard" was given remarkable dramatic power with an appeal to the bulk of playgoers, so will "Hamlet" be served.

The sudden cessation of "Richard" at the Plymouth last spring was regarded as one of the unfortunate twists of the season. The show ran but four weeks and had attained a \$20,000 weekly pace, showing its wonderful draw by jumping during Holy Week. Mr. Barrymore suffered a nervous breakdown, and when the first signs of illness appeared Thursday matinees were dropped. Hopkins had been at work on "Richard" for six months, going so far as to send artisans to England for correct detail in period trappings. The production cost around \$21,000 and the profits for the short run leaves the books with a considerable debt.

The decision that the younger Barrymore rest this season led to the formulation of road plans for "The Jest." Hopkins will send the John and Lionel Barrymore triumph which preceded "Richard" to the road shortly. Tyrone Power has been chosen for one of the roles, and though Walker Whitehead has been mentioned for the other lead, it was not settled early in the week.

The road plans for "The Jest" include a number of prominent week stands, but the major cities are not included for this season. The latter stands will be played next season and have been held purposely to permit John Barrymore with Lionel for "The Jest's" showings in them. As yet rehearsals have not started.

TWO AUTO ACCIDENTS.

Ann Sutherland and Blanche Yerka the Victims.

Two well known actresses were the victims of automobile accidents during the past week. Ann Sutherland was severely injured Monday while on her way to Stamford, Conn., for the opening performance of "Dorinda." It may be six months before she is able to appear on the stage again.

Zella Sears, authoress of the play, was on the ground and she jumped into the part originally assigned to Miss Sutherland. Miss Sears will continue playing the role for the present. The accident occurred when Miss Sutherland's car collided with a motor truck.

Blanche Yerka was injured in an auto smash late last week and as soon as able will go abroad for a rest.

ALIMONY TIES CARR.

Alex Carr was compelled to make a part settlement of his alimony account before he was permitted to leave for Chicago with the William A. Brady show.

Henry J. & Frederick E. Childs-Smith started an action in contempt against him for the \$3,500 arrears, having failed to pay the \$100 monthly for ten months. After a part settlement was made he was permitted to go west, he having agreed to keep up the payments, and the action was dismissed.

MUSICAL "LADY FRIENDS"

"My Lady Friends" has been closed by H. H. Frazer. Ed Blanche Merrill, commissioned by the producer to convert the piece into a musical comedy. The "Friends" comedy first appeared with the late Clifton Crawford as the star. This season it went out with Jack Norworth in the same role.

"A Pair of Queens," produced by Frazer some years ago at the Longacre with Joseph Mantley and Kathleen Clifford, was also made over into a musicalized version by Miss Merrill.

"JOSEPHINE" AT \$2

Ed Hutchinson has taken over "Not Tonight Josephine" from Gus Hill and will open the show Nov. 22 at Stamford, Conn.

The piece will play at \$2 top.

It is a three-act musical show, written by Frank Kennedy with music by Ed Hutchinson.

WALKER WITH HOLMES

Following the bidding of four leading women, one a star, for the part, James Walker has been selected to play opposite Taylor Holmes in an forthcoming piece "The Ghost Between."

Miss Walker succeeded Mary Nash in "The Man Who Claims Back."

TWELVE BROADWAY SELLOUTS; NO THEATRE SLUMP IN N. Y.

Average of Hits Higher Than Any Normal Season.
Balcony Seats at Premium for Election Night.
Road Jam Easing.

Broadway's show list is admittedly offering as fine a group of plays as ever known to have been running at one time. The quality of a goodly proportion of October arrivals helped establish that fact which was brought out in last Sunday's columns of several dramatic critics. Usually the reviewers on the big dailies start commenting on the number of bad plays offered. That they reversed the operation and at this early date in the season speak for itself. Two writers listed plays which persons could visit for each performance in the week. The lists were not identical, but together they totaled about a dozen. Not included, however, were the revues, and since Broadway's musical shows are a formidable group to themselves the views of the critics did not tell the whole story. Brokers admit to at least 12 attractions selling out, which dispenses of the slump talk as far as Broadway is concerned.

The excitement attendant the presidential election which promises to wind up with "old fashioned fireworks" was markedly felt in the theatres this week. Managers looked to recovery next week, practically all attractions ordering a matinee for Tuesday (election day) when holiday prices will attain for both performances. A number of week road attractions are waiting for election money before making a final decision as to closing.

Regarding the road and the many closings, the facts point to a return to pre-war conditions, when it was no "after" for the poor offering than it is this season. Already opening is being offered in one-eight territory, showing the booking jam to be easing somewhat. Managers in the small stands, however, are coming out with demands for New York companies. A producer in answer to that stated he doubted whether audiences in one nighters would know a first company if it played the stand.

A feature of the October offerings is the "leading" by George M. Cohan attractions of which there are three running. His "Mary" at the Knickerbocker at \$3.50 is up with the strongest of the musical smashers and drew in \$22,000 for the first week. His own appearance in "The Meanest Man in the World" may be a factor in the registering of that comedy at the Hudson and it lines up among the dramatic attractions as strongly as "Mary" does in the musical group. "Meanest Man" went to \$16,200 last week. "The Tavern" at the Cohan theatre has been slow in hitting a stride but showed promise, jumping another \$500 last week and going close to \$10,000. Extra advertising is helping and this week may send the attraction to the \$12,000 mark.

The third English success to be offered this season came with "The Rain Game" last week at the Rego. The first two failed to register. "Fuddy du Fuddy" (Tilly of Boomerville) crashing only as a mild success. The latter play goes to the road this week. Galworthy's "Rain Game" is claimed to have a chance the management being encouraged by the call for balcony seats and pointing out that the author has "written down" to his patrons.

"Hitchy Koo" at the New Amsterdam jumped into the lead of the revues last week, playing to \$10,000 in five days, the premiere drawing \$5,000. This week when Broadway was off, it went to \$1,900 and ought to get over \$20,000 this week. The attraction looks good at big money for about 10 weeks, which is about what its producers figure for New York's run.

Frank Craven's new comedy "The First Year" which opened at the Little on Wednesday of last week, was acclaimed as one of the best small town comedies in years, and is booked on as a "smash," the demand being heavy from the jump.

(Continued on page 24)

SHUBERTS BOOST ROAD SHOWS FAR IN ADVANCE

Advertise Kansas City Date
Two Weeks Ahead.

Kansas City, Oct. 27.

Both the Shubert and the Grand theatres are going after business and have instituted extra advertising campaigns. Although "The Girl in the Limousine" in the attraction following John at the Shubert, that house came out this morning in the Sunday papers with an eight-inch double column announcement of the coming of Guy Bates Post in "The Masquerader" week of Nov. 7, prices to be \$2 top.

In the same issue the Grand theatre commences a week ahead to advertise the engagement of the Ed Wynne Carnival, placing particular stress upon the fact that it is the one and only company bearing this title, and the same that played New York and Chicago. The prices for this attraction are also announced as \$2 top.

SYRACUSE COOL TO FOKINE

Five People for \$5 Top Too Much
for Up-Staters.

Syracuse, Oct. 27.

Fokine and Fokina, of the Ballet Russe, came to Syracuse for one appearance last Friday night. It was an artistic success, but a box office fiasco. About 300 of the "high-brows" and imitation "high-brows" of the city turned out for the event. All applauded, but none went to sleep between numbers. There were 12 numbers on the program, including the overture, and it took just two hours to give them. The dancers got away to a late start, the curtain going up at 9 o'clock. Difficulty in adjusting lights to accommodate the trio of musicians who furnished the melody was responsible. And Syracuseans openly complained because there was no supporting ballet. A \$5 top for five people was a bit too much for local theatregoers who own dress suits. The Syracuse "Herald" used a column and a quarter or thereabouts on a news page to comment on the lack of showmanship in the presentation of the dancers and a few other things including the Wisting house curtain with its automobile ad.

WEEK OFF AT 'FRISCO.

Melnyre and Heath and "Scandals"
Don't Hold Up on Hold Over Time.

San Francisco, Oct. 27.

Business at the Curran with the Melnyre and Heath show is below expectation, despite its good start there.

Last week the house did \$14,000, but fell off Monday and Tuesday of this week.

"Scandals" got \$8,000 at the Columbia last week. This, its final week, augurs loss from this early outlook.

"Way Down East" (film) at the Favey did \$12,000 its first week there.

GOOD IN NEWARK.

Newark, N. J., Oct. 27.

Marjorie Hunsbeck is appearing here at the Broad Street theatre in "The Sign on the Door." It is her first appearance in this city since she became a star. The business past indicated a \$14,000 week.

Business here has been exceptionally good for the good attractions. David Warfield, in "The Return of Peter Grimm," and Leonore Ulric, in "The Non-Grateful," followed one another and played to a combined gross of \$23,500. The top is \$2 and \$2.50, depending on the attraction.

The Broad Street claims to be the only theatre in the East which maintains a steady deposit of \$100, which protects the house on seats phoned for, but not used. This represents \$10 deposit by 10 different persons. Some of the money has been on deposit for four years.

CHOICE FOR CAMILA PONSSELLE

The choice of a Broadway production or a concert tour under the management of the National Concert Bureau has been offered to Camila Ponselle, sister of Ramon, with the former underlined.

Managing both sisters is Jack Brown, former business comptroller of the Metropolitan and head of the bureau.

SOLD OUT IN ADVANCE, MET'S YEAR MAY NET OVER MILLION

Gross Should Pass \$2,000,000—Heaviest Demand for
Lower Floor and Family Circle—Balcony and
Dress Circle Buy a Trifle Thin—Figures.

COMMONWEALTH CHORUS.

People's Grand Opera Pays Principals' Salaries Only.

Max Kendler, theatrical attorney, last week organized the People's Grand Opera Co. for the purpose of producing opera on a commonwealth basis for the benefit of the supporting cast. The organization has acquired a lease on the Bridgeport, Conn., opera house, which is to serve as their "home grounds." A touring company will also promulgate the work of the company on the road.

Alex Puglia, former stage manager of the Metropolitan opera, is general director of the People's. Each chorister, including even the customer, will work on a profit-sharing system and benefit accordingly.

The principals alone will receive a salary.

EMPIRE ON MARKET.

K. & E. Legit Stand, Syracuse, May
Pass Into New Hands Next Season.

Syracuse, Oct. 27.

The Empire is for sale. The announcement has been made by Snowden Smith, owner.

A story for a week said the house was to be offered.

The Empire house is now held by the K. & E. interests, M. E. Wolff running it in conjunction with the Lyceum Theatre.

Their lease expires early next year.

Marcus Loew has long been trying to get a foot hold in Syracuse and he may go after the house, according to report here.

PLAN DULUTH STOCK.

Ketchum Negotiates with Clinton-Meyers Co. for House.

Duluth, Minn., Oct. 27.

Plans are under way for a permanent stock company in Duluth. Ben Ketchum, manager of the Wilkes stock company, now at the Denham theatre, Denver, was here a few days ago while on a trip through the Northwest, locating towns for new companies.

The Clinton-Meyers Co. made an offer to construct a theatre for him on East Superior street or on First street. This company has two sites available that would be practicable for a stock theatre.

Arthur J. Casey, owner of the Academy at Haverhill, Mass., who managed the Orpheum Players here last summer, writes that he will place a stock company in the Orpheum here next summer if the Martin Beck theatre can be secured. It looks certain that the Orpheum will remain open and play either stock or "pop" vaudeville.

STARRING SHILDKRAUT, JR.

Willner & Romberg will star R. Shildkraut, the son of Rudolph Shildkraut, now playing a season at the Jewish Art. in a play entitled "Pagans," reported to be by a Mr. Anthony, the son of a Harvard professor.

The junior Shildkraut, like his father, was his spare in the German theatre, appearing in numerous plays on the stages of the most important Central European theatre. He is also a graduate of the American Academy of Dramatic Arts.

TREASURER SAGER RESIGNS

Leater Sager, treasurer of the Frayne Theatre, has tendered his resignation to take effect Saturday. A misunderstanding with one of the executives who wanted to remove tickets from the box office rack without depositing a voucher for them was the cause.

Recasting "Open Book."

The recasting of "The Open Book," with a view to sending the piece out again without Evelyn Nesbit, has been started by Walter Haas.

The Metropolitan Opera before opening its doors for the annual season of 23 weeks of grand opera, judging from the advance subscription, is practically sold out. The gross business for the five weekly subscription performances will net them over \$1,000,000. This gross is figured irrespective of sale of boxes and includes only the orchestra, orchestra circle, dress circle, balcony and family circle.

The heaviest demand so far is for the lower floor and the family circle. With an average of less than 100 seats to each floor, the space is all subscribed for. In the balcony and dress circle the buy is a trifle thin on the side with markings on the diagram to indicate tentative reservations.

The Met's capacity on the lower floor is 1,027 seats going for \$2.50. This is a little in advance of the former price of last season. The dress circle with a capacity of 800 is selling at \$3.50. The balcony, first three rows, capacity of 336 is selling for \$2.50 and 312 seats at \$2.20. The family circle also marks an advance in price from \$1.50 to \$1.80 for the first three rows, consisting of 266 seats and 420 chairs at \$1.30. All these, as in the orchestra, do not include tax.

The immense volume of business that the Met. will play to on the basis of the new scale, may be deduced from the gross of 22 weeks on the lower floor alone and is equivalent to \$767,672.50.

In addition to this volume of business there are a series of 17 Saturday evening performances, which are played to lower prices, the top in the orchestra going to about \$4.00 including the tax.

With the additional buy of the boxes, both from the public and shareholders, the Met. is estimated to do over \$2,000,000 gross next season.

ACTORS' RAINY DAY FUND.

Hebrew Union Funds \$8,000 Emergency Reserve.

An emergency fund of \$8,000 was raised by the Hebrew Actors' Union, Local No. 1, by assessing each of the 200 members one-half week's salary, irrespective of what they earned.

The proposal for this fund came from Reuben Guskis, the union's representative, and was passed without debate at a special meeting.

This is the first time in the history of the organization in 20 years' existence that any such plans were formulated and carried through.

Guskis went on record a year ago as being responsible for the granting of a 20 per cent. increase in the Yiddish actors' contracts, in addition to the increases inspired as a result to the allied industries affiliated with the Yiddish theatre.

EMILY STEVENS' CONDITION.

Baltimore, Oct. 27.

Emily Stevens, who was forced to remain behind on account of illness, after "Foolhouse," in which she was starring, finished its engagement here, is reported much better, but still quite ill.

Miss Stevens expects to leave the hospital next Monday and go to her home in New York.

SEQUEL TO "EAST IS WEST."

A sequel to "East Is West" is now in the course of preparation by Samuel Shipman in collaboration with John Hymer.

The piece when finished will be called "Charlie Young."

George Nash is slated for the title role. The producer's name is still in the dark.

MISS KERSHAW WITHDRAWS

Willette Kershaw has declared herself out of the coming Eugene Walter's play, "Come Across." Grace Valentine looked the part over, but found it was not adapted to her, leaving the role open with no prospective successor in sight.

SWITCH IN THREE THEATRES SENDS "KISSING TIME" TO ASTOR

"Unwritten Chapter" Closing—"Over the Hill" (Film) Moves to Lyric—"Afgar" Going Into Central—A. H. Woods' Reported Profit.

In a switch of Broadway attractions, arranged Wednesday, "Kissing Time" will leave the Lyric Nov. 8, moving into the Astor Nov. 8, displacing at the Astor "The Unwritten Chapter," which is expected to then permanently close.

Through the shift "Over the Hill," the Fox film that moved from the Astor to the Haydn Roof, to the Central, where it now is, will open at the Lyric Nov. 8, on which date the Comstock & Gost new production, "Afgar," will premiere at the Central.

Behind the move is a profit going to A. H. Woods, 50-50 in on "Chapter" with the Shuberts, but holding the first time for an extended period of the season at the Shuberts' Astor. Through this Sanger & Jordan, to make the move, is reported to have given Woods the profit.

Woods' booking arrangement with the Shuberts gives him the first call on the Astor each season during its life. Woods elected to place the Sam Shipman piece, "The Unwritten Chapter," with Louis Mann starred in that house. The Mann show has not exceeded \$10,000

weekly since opening two or three weeks ago. Woods wanted to withdraw it immediately after voted a box office failure for Broadway, but the Shuberts objected as equal partners.

It is possible "The Unwritten Chapter" will be shelved when closing at the Astor. Of late it seemed to be drawing from the east side. Mr. Mann is reported to have lately said he intended going to the coast to make a picture when ending his engagement with the "Chapter" piece. It is expected Mann had in mind the filming of "Friendly Enemies," with the likelihood if that occurs Sam Bernard, of the original co-starred duo in "Enemies," will be in the picture making with him.

The closing of the Shipman play may end future business relations between Woods and Mann. Mann and Shipman are said to be nettled over the enforced closing of the play at the Astor, in which both have full faith. Before producing the piece Woods had many verbal arguments with Mann over it.

"Over the Hills" at the Central last week with a \$150 top scale got almost \$12,000 with 14 performances.

STOCKS OPENING.

Portland, Me., Oct. 27.

Following are the members of the new dramatic stock company that opened at the Jefferson, this city, Monday in "Civilian Clothes":—

Carlton Brickett, leading man; Ruth Gates, leading woman; Wilbur Braun, J. H. Doyle, assistant stage director and managing director of the Jefferson productions; Frances Brewster, Lucille Morris, Willis Claire, Joseph Dumler, Kathleen Matus, Ben Benson, W. J. Brady, Anne Voorhees and several others.

Elmira, N. Y., Oct. 27.

After a lapse of three years, Elmira is to have a resident stock company. The Mount theatre will open stock productions Nov. 2. The company will be known as The Mount Players.

The management during the stock engagement will be controlled by Harold O. Nevin, a stock producer who is now operating two companies in Canada.

George F. Jackson, who has been running vaudeville and pictures at the Mount, has been compelled to give up the activity for the present, on account of ill health.

FILMS AS LAST RESORT.

Indianapolis, Oct. 27.

Withholding of productions from the road in the larger centers is said to be the reason for the booking of a film feature at the Murat here for the first time in the winter season history of the theatre the week of Oct. 31.

Manager Nelson G. Trowbridge announces he has booked the film "While New York Sings" for the entire week to fill a gap resulting from his inability to book a first-class legitimate show.

With 15,000 visitors to the Indiana State Teachers' Association convention in town last week, the presentation "The Bird of Paradise," on its ninth trip here, gave the Murat one of the biggest runs in its history.

SPINELLI COMING BACK.

Mile Spinelli, the Parisian dancer, threatens to return to America in a revue being written by Rip. One of Paris' best known writers.

Spinelli was over here last season, appearing on the Amsterdam Roof and later with the Greenwich Village company. She has written M. S. Bonham, her New York representative, asking him to convey to her the opportunity for a French revue with a French star and an all-American company.

E. K. RICE WITH "ERMINIE"

George C. Tyler's revival of "Erminie," with He Wolfe Hopper and Francis Wilson, is reported having the assistance of Edward E. Kane, who was its original producer in the '30's at the Casino. The prima donna role will be handled by Irene Wilson.

BERNARD PUTS ONE OVER.

Buffalo, Oct. 27.

City editors on the local dailies are willing to admit either that truth is stranger than fiction, or that Barney Bernard's press agent is one clever news hound.

Sunday William H. Taft was in town for the day, stopping at the Ingham. Tuesday's papers carried a news story linking Bernard's name with that of Taft in an unusual and striking manner.

Bernard is supposed to have registered at the Ingham, been assigned to a room, and retired for a few hours' nap. Shortly afterward he was awakened by a knock at the door; a bell-hop entered, bowed reverently, and announced "Your mail, sir." The actor inspected the communications and found they were all addressed to Mr. Taft. The hotel management apologized, stating that the ex-President had occupied the room just previously, and Bernard countered by stating that while he was flattered by the error he would rather not take a chance with the postal authorities by opening other people's mail. The story was sure-fire.

PRESS AGENT BUYS IN.

Edward L. Bernays, in addition to representing Marc Klaw's theatrical enterprises as publicity representative, has bought a piece of "Rooftop," a new play which Klaw produced out of town recently.

Bernays first came into the limelight as a publicity representative when he handled the Daglight Hall-Rose for the Metropolitan Opera Company. Following he was affiliated with the Metropolitan Medical Bureau. He was interested financially in Caruso's first concert tour in this country.

"DUMPLINS" COMING IN

The Earl Carroll production of "Dumplings" is due to enter the Broadway lists within the next three weeks. No theatre is named for the new Carroll show, which has been playing outside, awaiting a New York opening, but it is understood Mr. Carroll has the house all set for it.

This week "Dumplings" is in Philadelphia and will play in New England until time to come in.

ANOTHER "LIVE GHOSTS"

A second company of "Three Live Ghosts" started organizing Wednesday, when Max Marcia, author and producer of the success at the Haydn, engaged Annie Hughes for the role of "Old Sweetheart."

2D LADIES' SMOKING ROOM

The Hamilton will install a ladies' smoking room shortly, making the second vaudeville theatre locally to open such accessory for the ladies' convenience.

The Palace was the first.

NO BUSINESS PANIC OUT CHICAGO WAY

Many Shows Getting \$3,000 a Night These Days.

Chicago, Oct. 27.

There is no theatrical panic on here. Show business in the main was never better. It's another great season for great shows, a good season for fair shows and a more than fair season for rotten shows.

Best office estimates of last week: "The Storm" (Olympic, 10th week). Luring in the masses with \$2 top and \$1.50 matinee, pushing cut rates and sending the crowds out satisfied, passed \$10,000 again; big for this theatre.

"Declass" (Powers, 3d week). Miss Barrymore in the dramatic triumph of a decade; \$21,500 in six days.

"Sinbad" (Garrick, 3d and final week). Johnson grossed around \$18,000; off early in the week, turn away at the end. Theda Bara opened in "The Blue Flame," thousands turned away.

"Scandal" (Colonial, 3d week). With box office prices \$4.40 and all the main floor and some of the balcony in the brokers' hands at a minimum of \$4.50, business not capacity in the theatre, but very sweet on the statement. Scalpers frequently peddling the best seats on the sidewalk at \$1 a throw around show time, but who cares—got about \$25,000.

"Money Girl" (Cohan's Grand, 7th week). Pulled up again, \$17,000.

"Smiles Through" (Cort, 1st week). Jane Cowl opened with a whang. The house is small, prices to \$3.50, scalpers barred except for what they can dig; can do about \$2,000 a night and \$1,500 Wednesday matinee, making about \$17,000 on the week, which did not see one empty seat.

"Buddies" (Woods, 10th week). \$15,000; "Way Down East" coming.

"Abraham Lincoln" (Haskins, 6th week). Working six nights, doing better than \$17,000.

"Adam and Eve" (La Salle, 7th week). About \$10,000 again.

"Passion Flower" (Shubert-Central, 7th week). Week-end capacity trade, showed in location, a hit with certain classes, doing around \$7,500 and making money for both ends.

"The Doctor" (Princess, 1st week). Alex Carr starring, met with a mixed reception from critics, some kidding and some mildly praising; doing display advertising; failed to show box office speed the first week and will either be boosted into a money hit with the middle classes or make it nice for the author of "April Showers."

"Little Whopper" (Studebaker, 1st and last week). This showed out Leo Dittychstein, who was drawing around \$10,000 a week, and played to wretched business for one lone and lonely week—some say as low as \$5,000; in comes "Not So Long Ago," with little known about it and its only chance to push itself into a surprise success.

"Scrambled Wives" (Playhouse, 2d week). Fell down after opening week to between \$4,000 and \$4,500; this week and then "Happy Go Lucky," to be followed by Barney Bernard.

U. M. P. A. MOVING.

The United Managers' Protective Association, of which Ligna Johnson is the secretary executive, will move its offices Dec. 1 to 229 West 45th street. This building adjoins that now used for the George M. Cohan productions.

The U. M. P. A. has been located at 1520 Broadway (New York Theatre Building) since its inception.

The 45th street building has been leased for a term of years.

Tarbell Play for Sale.

A deal is under way between Ida Tarbell and Chis Sale, whereby Sale is to appear in a tabloid version of Miss Tarbell's latest book "He Knew Lincoln."

The plan calls for a protean act, with Sale doing six different characters, assisted by a company of three.

Ida Tarbell attained considerable fame several years ago as a critic of John D. Rockefeller. Sale has hitherto appeared as a single act in vaudeville.

If the deal for the Tarbell act goes through, it will also mark the initial appearance of Sale in a serious role, having presented comedy characters exclusively.

McCarthy's Oriental Tour

An Oriental tour of American plays and players is being arranged by Myles McCarthy who reached New York this week from the coast.

The tour will embrace all of the Far Eastern countries and take in Russia, according to present plans.

It is proposed by Mr. McCarthy to have 24 plays in the repertoire with a cast of from 24 to 35 artists, besides the working staff.

SHOWS IN N. Y. AND COMMENT

"Anna Ascends," Playhouse (4th week). Little general interest in this attraction, which is drawing the women mostly through the popularity of the star (Alice Brady).

"Dah," Park (3d week). This new Tyler show was marked with most promising business for the first week. The premiere got \$700, there was \$300 on Tuesday, \$1,000 Wednesday, and while it dropped a bit Thursday, jumped to \$1,300 Friday, the Saturday business being big.

"Red Man," Comedy (9th week). One of the season's best comedies thus far and looks sure until spring. Nearly \$12,000 last week, which is close to capacity for this house.

"Because of Helen," French & Judy (5th week). To date this one has done fairly well. Interest of drama amateurs drawn through style of writing.

"Blue Bonnet," Princess (6th week). Has a week or two more to run. Has been getting between \$2,500 and \$3,000 weekly, that figure said to net a small profit.

"Broadway Brevelier," Winter Garden (5th week). While the takings have not held up to the first rush of business, the box office here is drawing heavily and the takings rank close to the best in town. Nearly \$14,000 last week.

"Call the Doctor," Empire (9th week). Continues to get a good play on the lower floor and will run until the Christmas holidays.

"Enter, Madame," Fulton (11th week). A cinch success running to a clean cut with clock-like precision every performance. Should run into next season going. Got \$15,000 again last week.

"First Year," Little (2d week). Hailed by the reviewers as one of the cleverest small town comedies in years. Written and acted in by Frank Craven. Opened Wednesday last week and got \$4,500 in five performances, with \$15.3 in Saturday night.

"Gold Diggers," Lyceum (6th week). Delano capacity smash in piling up a wonderful record with \$15,500 the weekly gate. Good for all of its second season.

"Good Times," Hippodrome (11th week). Drew \$70,000 through its ticket windows last week. This house is good for \$9,500 on Saturdays alone, which is more than a number of Broadway attractions play to in a week.

"Greenwich Village Follies," Shubert (9th week). Class of this musical hit carrying it along at capacity slightly, with the matinees also doing well. Around \$14,000 weekly.

"Guest of Honor," Broadhurst (6th week). Is continuing the bettered pace of several weeks ago. Played

to nearly \$1,500 last week. Classes moderately on the list.

"Happy-Go-Lucky," Booth (10th week). Final week; going to Chicago. Piece never up to expectations. William Faversham next week in "The Prince and the Pauper."

"Hitchy-Koo," New Amsterdam (2d week). Went into the lead of revenue for money takings from the jump, the gross for five days last week (opened Tuesday) being around \$72,000. Should get \$31,500 this week.

"Hollywood," Casino (8th week). Close to its fine pace of \$20,000 again last week. Advance indicated better gross for current week and next week with election figures to jump into \$25,000 class.

"Irene," Vanderbilt (10th week). Continues to sell out. With the withdrawal this week of "The Night Boat" it will be the only musical holdover over \$15,000.

"Jim Jam Jaws," Cort (4th week). Bettered its taking as predicted; drew \$14,500 last week. Good comedy value should keep this attraction in the running.

"Kissing Time," Lyric (2d week). Picked up for its second week and grossed \$12,100. Attraction has a stop limit of \$12,000, but may make a run of it. Moves over to the Astor upon withdrawal of "Unwritten Chapter." "Over the Hill" film moves into Lyric from Central.

"Lady of the Lamp," Republic (11th week). This attraction is in indefinitely and a series of extra matinees are listed until Thanksgiving.

"Ladies Night," Biltmore (12th week). This farce success has jumped into the "char" money getters. Will likely repeat its \$13,700 gross next week.

"Little Miss Charity," Belmont (9th week). Going to the road after next week and will succeed "The Fashion Flower" at the Central, Chicago. Size of house here prohibited netting of profits. "French Leave" comes in Nov. 2.

"Little Old New York," Plymouth (10th week). Looks to be hard at around \$12,000 or over, and the gross would move upward. Is drawing a smart audience and is in for a run.

"Lightnin'," Gaiety (11th week). The road leader went close to \$11,000 last week, keeping up its unprecedented draw. Show is playing to \$250 top and it may go to \$2.

"Mary," Knickerbocker (3d week). The new musical smash lived up to its road reputation, going for a sell-out and grossing \$12,500 for its first week. It is "in" for the season. Touring company did all.

(Continued on page 17)

BARA'S ST. LOUIS WEEK.

Chicago, Oct. 27.

It is predicted around town that Theda Bara will do \$125,000 in her five weeks at the Garrick, which stated this week.

Last week at the Jefferson, St. Louis, Bara did \$21,500 gross.

HISLOP, MORRIS STAR.

William Morris has signed Joseph Hislop, tenor of the Chicago Opera Co., for a concert tour following the close of the operatic season.

Morris has Tom Burke, the Irish tenor, now on a concert tour.

WALLACE SHOW TO GIVE UP

San Francisco, Oct. 27.

"Just Around the Corner," recently produced by G. M. Anderson with Edna Wallace Hopper in the leading role is expected to close shortly on account of poor business.

ERLANGER'S HEIGHTS OFFER.

A. L. Erlanger is considering the idea of building a theatre at the southwest corner of Broadway and 11th street.

The property was offered to him on a long lease.

AMATEUR TRYOUT

Mr. Vernon, N. Y., Oct. 27.

Said to be a play now in preparation for presentation on Broadway, "The Claw of Conscience," in three acts, was presented here last week by the Mount Vernon Dramatic Society for the benefit of the D. A. R. memorial fund. The theme treats with the aftermath of the world war.

SELWYN-CARRILLO PLAY

Edgar Selwyn and Leo Carrillo are collaborating on a play, in which Carrillo is to be starred under the management.

SEEKS THEATRE NAME.

Walter Jordan says he has no name for his new theatre, now in process of construction. He is asking for suggestions.

FOTS REVUE

Billy Jerome is writing a two-act musical show for Eddie Foy and Family, called Eddie Foy's Revue of 1930, in which the Foy's will star.

Foy is to produce and finance the show himself. Production is to be made shortly after the holidays.

The revue will be an elaboration of the Foy's present vaudeville act, written by Jerome.

RENNOLD WOLF'S RETURN.

Rennold Wolf, whose column devoted to theatricals on the "Telegraph" has for years been a feature of the paper, is to resume his duties of dramatic editor on that publication within the next month.

He has been enjoying a three-months vacation, during which he has devoted himself to writing several revue books.

CLOSING TWO IN CHI

"The Little Whopper" and "Scrambled Wives" are closing at Chicago Saturday.

Selwyn & Co. are also bringing the tour of "Money" to an end this week, as there is no house in New York available for the production. The Selwyns wanted the Republic, but were unable to secure it.

MARCUS SHOW'S BUSINESS.

San Francisco, Oct. 27.

The Marcus musical show got nearly \$12,000 at Los Angeles in six days.

It did \$1,000 for one night at Venice, \$3,000 in two days at San Diego and \$2,000, matinee and night, at Long Beach.

MRS. FISKE'S NEW PLAY

Elmer Rice, author of "On Trial," has completed a new play in collaboration with Hatcher Hughes which Mrs. Fiske will do shortly. It is titled "Wake Up Jonathan."

Guy Coombs Entering Legit.

Guy Coombs, star of the Kabed and Edison film concerns in the days of the Patents Co., has been signed by the Selwyns to appear in the legit.

BROADWAY REVIEWS

YOUTH.

Reverend Father Hope... Adolph Link...
 Reverend Father Hope... Adolph Link...
 Reverend Father Hope... Adolph Link...

Greenwich Village must be clever; it must be a village and a mission. "Youth," offered at the Greenwich Village theatre under the auspices of Conroy and Melzer, has all these points, and in its bizarre way is a smashing good drama, done by a surprisingly mediocre company with a single exception. The performance of Adolph Link as the mother of the priest is a really notable piece of acting. It is worth the trip to Sheridan square alone.

This old play by Max Hare should be called "Intolerant Youth" to have the full import of the story in the title. It deals in profound materials, but in a simple enough way as to story. The deeper meaning is obscure until the whole picture has been drawn, and then it stands out boldly.

The play's popular appeal is questionable. Probably it will attract only the self-conscious intellectual. It has a forbidding sobriety that will restrict its interest to a small public, for whom it should furnish an interesting study both of the theatre and of what it represents in ideas.

The fabric of the play has to do with Father Hope, the venerable priest of the village of Rouman, definitely pictured as Russian, Polish, Austrian or German, mellowed and sweetened by experience with himself and in his relations with the world. A strange hero for a play named "Youth." The home-like paragonage has three other dwellers, Father Shigorshi, a territorially earnest, catholic young priest, the older parish aide, Annuschka, his niece of 18, living testimony of her dead mother's sin, and her brother, Amosius, a half-witted boy.

The bitter creed of the young priest wrestles with what he conceives the doom of the girl's soul. He would have her take the veil in expiation of her mother's long forgotten sin, and urge it upon her with all the passionate insistence of a young, intolerant bigot, while the older, wiser chorismen would leave the girl to work out her own salvation, supremely confident in a higher benign will. Here is a fine dramatic groundwork, promising much.

Into the household comes Stephen, also 18, representing to the unhappy girl all the joys of youth and living, and in his companionship she finds release from the hard philosophy of her young father confessor. The reaction is pictured as inevitable. The girl throws her self into the boy's arms. Young, impulsive love in the springtime and its sequel, the half-witted brother finds his sister too preoccupied to attend to his morals and there grows a maniac hatred within him against the boy visitor who occupies her time.

The brother in revenge tells the young priest of the midnight creaking of the stairs, as Annuschka goes to secret rendezvous in Stephen's attic room. The priest would visit the young sinners with retribution. The scene at this point between the young fanatic and the old priest is a truly impressive moment of drama. In it is contained the whole substance of a fine play. As the venerable philosopher pins the guilt upon the intolerance of the inexperienced moral dictator and benevolently schemes to repair the damage while the fledgling religious law-giver grinds his teeth and demands punishment.

The kindly old arbitrator of fate would send the boy back to his studies, bidding him return when he had fitted himself for life to fulfill his duty toward the girl. The boy is recommended to the temporary parish by his persuaders, but the half-witted brother, who has been meditating revenge, now finding his victim about to escape, shoots him dead.

Here is a human proposition worked out in dramatic terms to a complete denouement. The self-assumed mediator in the person of the intolerant young priest has wrought ruin to his whole world as surely as if by vicious design. "You will find," the old churchman had told him, "that you cannot move the world an inch."

Playwright Hare has done the play in workmanlike manner. He covers the ground adequately in his three acts, although his purposes are clouded until the last moment. The play is chocky lacking in illuminating episodes as each bright spot as might make its progress less gloomy, but it does go straight to its relentless, somber end. There is no relieving touch of humor, a very serious play indeed. Mr. Hare strikes one jarring discord, a false note that seriously mars the picture of the splendid old priest.

This was during the scene between the old cleric and the boy

when the ancient retold the love story of his distant youth, a touch that ran dangerously close to bathos and was villainously out of character.

Of course, the play dealt primarily with the two priests and the other characters were lay figures, but the young woman who played Annuschka was pitifully inadequate. She appeared on the program as Lois Churchill, and her lines were read most amateurishly, even when they were intelligible. Edward H. Reese was the unimpassioned actor his part called for as the young priest. Alas, McAlister, the half-witted boy, had a part that played well, while Reginald Sheffield as Stephen was a nice looking, sturdy boy and nothing more.

But the hero of the play and the hero of the performance was Adolph Link, who sketched a deft, appealing portrait, the only human personage in the story and an actor worth going a long way to see.

THE FIRST YEAR.

John Galsworthy... Robert Arnold...
 John Galsworthy... Robert Arnold...
 John Galsworthy... Robert Arnold...

Another actor-actor vehicle in the form of "The First Year," by Frank Craven, came to town Oct. 20 at the Little theatre and is destined to stay a long time. Although one is suspicious of these authored-by-the-leading-players plays, Mr. Craven has shown rare propensity in writing himself a modest role, which is as ably permeated as it was written. "John Golden presents; Winchell Smith directs, and Frank Craven writes and appears in," is the way the billing and the lights without the Little read.

Of the two premises that Wednesday (Galsworthy's "The Skin Game") made its debut at the Bijou also the latter appeared to have attracted the newspaper critics in greater numbers, but it looked like a regular Empire theatre "smart set" gathering at the Little, and though they came with staid expressions, they could not resist the Craven quips after the play was ten minutes under way.

The author's subtitle, "The First Year," as a "comic tragedy of married life," and facetiously termed Act I the "Training quarters," Act II the "Ringside," and Act III the "Knockout." However true (or untrue) may be the author's premise that the first year of married life is the hardest, he has gone ahead developing his hypothesis in a truly humorous fashion. The "Training quarters" first act, set in the Livingston home in Reading, Ill., discloses Dick Loring and Tommy Tucker cutters for Grace Livingston's hand. Grace knows not her mind, and rather favors the romantic Dick until Tommy (Mr. Craven) somehow or other gathers courage for the proposal. He is accepted on the condition he have heading for some thriving metropolis, and Joplin, Mo. is selected by the redoubtable Tommy as his future abode for no other reason than because he has some friends there.

The second act occurs there, in which Tommy's plan to sell some property to the purchasing agent of the railroad for a proposed new spur line is almost menaced by the intervention of the "old man" in the guise of none other than the rejected suitor, Dick Loring. Grace leaves Tommy in disgust, and Tommy has no alternative but to get beautifully pickled on moonshine. His big results in Tommy's spirit rising in proportion to the amount of spirit he consumes, with the result he antes the price of the piece of land he owns from \$100,000 to \$125,000, which Harrow, the purchasing agent, accepts with a \$25,000 certified check advance.

Act III is the K.O., with the recalcitrant couple united by the kindly Mr. Anderson, who, despite his bachelorhood, is wise in the ways of this sort of "matrimonial menage" as he terms it, and opines "It is best to be afflicted with it and then get over it" than live in dread of its recurring.

For honors it's an even split between Winchell Smith, the director, and Frank Craven, the author. Mr. Smith has performed wonders with his cast, and his stern repression is evident where occasions are for broad farce, and therefore less subtle comedy threatened to creep up. Mr. Craven as a playwright is a fine actor-as an actor a clever playwright, so there you are?

In his support Robert Arnold was a fetching Gingham, vicarious sort of a man, who proved not wanting in the really serious moments later. Lytton Chambers made his Dick Loring sufficiently realistic to get himself cordially hated by the audience. Lora Bennett was funny more in her expression than her lines and proved a humorous comedy feature to a naïvely comic play. William Samp-

son as the older Livingston handled his distracted father role delicately. He always reminded himself to ask for a repeat of the question at the most inopportune moments in the most aggravating tone—altogether a realistically funny gentleman in a sad sort of way. Nor must Tim Murphy be slighted for his bluff conception of the Dr. Anderson role. In fact, the balance of the cast (Maudie Granger, Hal Norcross and Marcia Remond) were superb, although it is more the fault of character destination than anything else that Miss Remond displayed many conceptions of her role. As the wife of the staid purchasing agent, her lack of restraint did not become. Some line about her having "plunged into town" before any account for the rather jaded chorus girl aides, but it might have been differentiated to better advantage.

A judicious publicity campaign on the nature of the subject themes should prove a great magnet for the young married set. It should draw 'em from all angles for many weeks.

THE SKIN GAME.

John Galsworthy... Robert Arnold...
 John Galsworthy... Robert Arnold...
 John Galsworthy... Robert Arnold...

The Bijou, October 20, became John Galsworthy's pulpit. There "The Skin Game" had its American premiere, sponsored by William A. Brady in association with Basil Dean, of London, the latter being responsible for the English production. The play originally was slated for production with Grace George, though there is no star role for her.

Mr. Galsworthy in painting the English aristocracy does so with a severe yet accurate stroke. That the aristocracy should refuse to admit the socially inferior for all their wealth is true. The action of the piece transpires in a remote country district in England, embracing the struggle between the Hornblowers—landed gentry—and the Hornblowers, workers, toilers, producers, but climbers. And the more the doors are barred to the Hornblowers the higher rises their wrath. The finale finds the Hornblowers in possession of a cherished piece of property, which will be the site of an imaginary factory, with smoking chimneys ruining the beauty of the landscape. The plan eventually is to smoke the aristocrat out of his dwelling place where six generations have abided.

Traditions are in the balance, and the only thing left to play against the Hornblowers is in rattling the family skeleton of the "upstart's" daughter-in-law. By co-incidence, or circumstance, the inventive faculties of the dramatist assigns her pre-marriage state to the capacity of a professional correspondent.

First and foremost in the cast is Herbert Lomas, who is here for the second time. His first visit was concerned with the role of the father in "Hindle Wakes." In impersonating Hornblower he brings exceptional ability plus a dialect that was at times not comprehensible. It is doubtful, too, whether the high tension and the pitch in which he engaged the role were judicious. Yet his tonalities, subdued and shaded in the second act, brought him into more esteem than any other time in the entire performance.

Marah Allen's Mr. Hilbert was not altogether compact as a study of the aristocrat, while Jill, his daughter, by Joan MacLennan, offered a sympathetic touch to the modern girl struggling between devotion to family and her heart. Lillian Heward was highly effective in a bit as Mrs. Jackson. She evolved the first note of approval in a cordial reception after making her first entrance, clearly followed by Tracy Barrow as her husband, who had little to do but did it well. Cynthia Brooks had the degree of dignity compatible with the part of Mrs. Hilbert. She did not overact, as she might easily have done. However, in a very unimpassioned bit, contributed something worth while. The biggest scene given to N. St. Clair Harris failed in effect through the sheer intensity of its awkward melodramatic touch, more the fault of the dramatist than the actor.

A bit by Robertson Haine was acted with dignity, although a trifle less masculine than might be desired. Ernest Conant, in the character of an English auctioneer, easily won the comedy honors of the evening. As a collector Ashton Tonge contributed to the merriment of the auction scene, later doubling in another bit. Douglas Garden and Shirley Gale were not unnecessary. Horace Pollock contributed a neat sketch.

In directing the piece Basil Dean's greatest fault was in selecting a cast, which for the most part was English and then adding to it American talent. The result was a discordant note and that Miss Victor should not have measured up to the degree of expectation is not entirely her fault.

FLOCCABULLY TO BROADWAY.

R. Ray Goetz is presenting what is termed by himself "An International Revue" at the Schubert-Crescent, Brooklyn, this week. In the cast he features Johnnie Dooley, Anna Wheaton, Clifton Webb and Morris Harvey. The latter is an English artist with a reputation abroad as an eccentric comedian. In this production he seems to have been badly neglected as to material. In the cast also are Helen Frederick and Lester Crawford, Mel Bacon, Violet Strathmore, Gina Gray, Vivian Gilbert and Roy Cochran. In all, however, there are but seven of the principals that count, and besides there is a chorus of 16 girls.

As the show stands it needs a lot of fixing. The company has been out for a couple of weeks, but the performance Tuesday night was as ragged as a dress rehearsal. The entire show had been switched from the programmed order and it was difficult to make head or tail of the proceedings. Whole scenes and numbers were dropped, but still the show was in bad shape.

At present Mr. Goetz has a cocking idea and several rather good scenes, but the piece also contains a few bits and numbers that will have to be dropped, and it might be advisable to get a handle for the show.

The first act is supposedly an English revue, preceded by a prologue in Athens in the B. C. period. The latter is funny and snappy. It is laid in the theatrical office of Theopist, who has been forced to close his house because the male chorus walked out on strike. Cynus, who has been the backer of the playhouse, is proved, and Aristophanes, who evidently has been a small-time up to this period, walks on with a novelty. He has women in his chorus, and Cynus falls, book, line and stinker, slips Aristophanes a lease on the theatre, providing, of course, that the young man with his it so that the men of wealth can get a place in the show for his dame, Phryne.

Johnnie Dooley and Morris Harvey handle this scene cleverly, and Dooley's "If It Wasn't for the Girls" number fits nicely. The scene can stand just about as it is.

After this there is an announcement by Phryne that she, with the mantle of beauty, the scepter of comedy and crown of satire, has come down through the ages until she has finally been transformed into "Revue."

Then comes the English conception of the revue. It contains four scenes. The first, an interior of a hat shop, with one curving number, entitled "On the Brim of Her Old-Fashioned Bonnet," effectively done with the entire onstage section given over to a black velvet shape and the girls of the chorus, with reversible costumes furnishing the trimming. Anna Wheaton handles this number and wins a big hand on the novelty of it.

Just prior to this, in the same scene, there is a comedy scene handled by Johnnie Dooley and Helen Frederick, which at first is a conventional hat-trying on scene, with Dooley doing the salesman and Miss Frederick the prospective purchaser. At the finish, however, it develops into the presentation of a clean but suggestive version of a "blue" story. The women stand ready to purchase a hat providing the salesman will aid her in getting a number of jack knives. She has explained that she is a widow and that she has lots of money, and Dooley is trying to make a play for himself. Finally, after he has secured a couple of dozen knives for her, he asks what she is going to do with them, and she explains that there is a boy about campment near her house and that the two scores of boys there will do most anything for a jack knife. It went over the heads of the Brooklynites, but to those of Broadway who were present—and there were about a score in the audience—the bit was a howl.

This scene was followed by a scene in two, which is another suggestive story. A young married couple at breakfast, when the husband receives a note from the wife of another advising him that her husband has left. At the same time the wife is in receipt of a note containing a colorful fluid accompanied by a letter from her mother. The letter states that should either of the two prove untrue the liquid will turn red. The husband leaves for a week-end trip, with business as his excuse, but in reality he is off to join the lady of the letter at a watering place. He has hardly left when the wife receives a phone message from the other husband in the case, who invites her to week-end with him.

Two days pass and the butler, who was present at the hearing of the letter from the mother, looks at the vital and sees that it hasn't changed in color, pours out the water, and replaces it with red wine. The wife returns first, notes the fidelity indicator, screams, and rushes off for water to replace the liquid. While she is thus employed in comes the husband and takes a look and also starts on a water hunt. Both return simultaneously and catch each other. This scene and the one preceding it are sure to be a riot on the Main Stem.

There follows a nursery scene that is funny in some respects. It contains a lot of supposedly 12-year-olds, cocktail drinking, cigarette smoking, crap shooting, and

card playing. There is a number handled by Anna Wheaton, entitled "Baby Blues," which has a snappy lyric and a catchy melody. There is also a book number, handled by Dooley as a tough kid and his sister, the latter played by Helen Frederick, but this book is a little too rough, and this is also true of the "Big Hootch" number, which follows it.

The finale is a song scene entitled "The Hambroth," the understudy by Miss Wheaton, and the set as effective as anything that Urban has done at his best, and without simple, the back drop being a patent leather cloth on which varied colored lights are played. Then far the honors stand with Miss Frederick and Johnnie Dooley for comedy, and Miss Wheaton for leading numbers. Clifton Webb comes incidentally in one number with Miss Wheaton, entitled "Way Who with You?"

The opening of the second act is a more or less conventional scene leading to a through-the-ages fashion number, with a huge picture frame up stage. It gets very little, and the dance which follows it with Webb and one of the girls as the principals can be cut. There is a "slice of life" scene, however, that is great comedy. It is a French girl, her wealthy protector and the young American, who loves her, wants to marry her and believe the other man is her guardian. It is played by Morris Harvey, Anna Wheaton and Clifton Webb, with Miss Wheaton walking away with it.

Then there is a novelty presentation of the eternal triangle. The first version being as an American believes it takes place in England, and the second as the English imagine it must happen in America. This was a wallop for laughs.

The final scene, which follows a brief one in a resting off, where Miss Frederick walks away with the applause bit of the show with a song entitled "Married Life," is the roof top of a big apartment with the building of a cat to order bungalow. This comedy scene is played by Miss Frederick, Johnnie Dooley and Mr. Harvey, and while funny in a style a la Keaton, means nothing and leads to nothing, the finale with the melody of the numbers and the chorus and principals being decidedly "cork."

Mr. Goetz can whip the show into shape in time. But he needs some one to handle the "chapters" which cannot sing and does, mightily little dancing. The "Girl to Take to Church" number really to be recommended. The first act of the show is a little too long, and the Nursery scene could just as well be in the second. It could be placed in the spot where the double triangle arrangement is. It might be well then to make the show in three sections, for instance, England, Mid-Ocean, and America. This, of course, would mean a couple of additional numbers and some cutting, but the show can use both.

The playing of the comedy scenes seemed a little drab in spots, just a slight touch of verve will send them along.

When the show is brought to New York and played in a house like the Bijou or some other small theatre after being whipped into shape it ought to land nicely. It has three sterling features, and they are Anna Wheaton, Johnnie Dooley and Helen Frederick. It is only a few years back that Miss I. Dooley, with Lester Crawford, under the team name of Crawford and Frederick, did a small-time bench act. When she comes to Broadway in this piece it is safe that she is going to be made as far as production are concerned for the future.

OVER THE HILLS TO THE POGGHOUSE.

One thing that the Fox picture "Over the Hill" started was a revival of one of the earliest melodramas, "Over the Hills to the Pogg-house" (which was the picture's first title, but which has been shortened since the first showing some week ago).

Like the picture, the play is founded on Will Carleton's poem. What is more, the revival is liable to start stock houses reviving other old "melodramas." Patrons have evidenced a liking for that brand of play, and the audience at the 14th Street theatre, which is playing the "Hill" this week, certainly proved it. It was most that "Hill" should have had its present spasm of revival in (Continued on page 17.)

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CRITICS AND CRITICISMS

New York, Oct. 22.

Editor Variety:—

Viewed on the American Roof, Oct. 18, by one of those fellows who think they know show business and are capable of passing judgment on all branches of variety acts, he writes us up under New Acts.

Jack Gregory and Company of the 3 Gregorys have been in vaudeville for the past 22 years. One of your critics caught the act last season on the American roof and gave this very same act a very good reader, saying we held them in to a finish. Of course, there was a reason for that as we had a standing ad. in Variety at the time, and when you advertise in Variety your critics try to pass judgment. But, if there is no ad. in Variety he is sure to bite the hand that feeds him. That is the reputation Variety has among the profession.

Not being a new act, who ever passed judgment on my act I do not believe ever saw a hoop act before. As for throwing hoops on wires (?) he should of had a pair of field glasses at that moment. He also stated the lady in the act only filled in, not assisting even with the props. To what props does he refer? There are no props used in my act. If there were I would not so belittle a lady as to allow her to toss them around during any act of mine. Perhaps the writer thinks that would be clever.

The lady in my act does more juggling and works harder than any lady in any other juggling act in vaudeville. I wonder where the writer was during the opening, the triple routines and the finish which occupies 10 minutes of the 12 minutes employed to present my act. This act also took three bows closing the bill at the American roof, and held them in to a finish. It is very funny the writer overlooked all this.

In regard to tricks performed by us, he said there was nothing new! We are doing not only one, but a score of tricks never done before. How about our opening? How about our dress? How about our setting? Did the writer ever see anything like it before? He also makes a statement how to finish my act! I think that I am the best judge of that. Juggling hoops is not like juggling a pencil. So when I want a finish for my act produced I will not ask for assistance from Variety critics, who do not know the difference from wire and a piece of string. Or do not know an act composed of artists when they see them. So I consider the Variety criticism a boost instead of a knock, as this act is booked until the 16th of August. No thanks to Variety, but to myself and years of experience and the assistance of my artists.

Perhaps the writer, seeing this act held on to their stuff and not drop it all over the stage thought it was due to "circumstances."

I trust that you will publish this in the next issue of your paper, as your writer in Abel in name only, to pass judgment on a vaudeville act. Jack Gregory.

"THE OWL" (8).

Singing and Dancing 8th. 18 Mins.; Full Stage (Special). Metropolitans, Brooklyn.

Two male principals and six choristers comprise the cast of "The Owl." It is a loosely constructed singing and dancing skit, hardly entitled to even skit classification. Why it is called "The Owl" is beyond comprehension, unless the act carried may be intended to represent a restaurant. If it's an Owl wagon lunch room that's intended as a reason for the title, somebody has slipped a cog. They don't serve mixed drinks in Owl lunch wagons—they never did.

Aside from the mystery of the title the turn averages as an ordinary girl act, with a tall dancing comedian as its best asset. This chap is one of those lanky, bumptious stagers, who can dance well any style with talents especially developed along the lines of Russian and high kicking.

Six girls open the turn with an ensemble. The tall comic mentioned, and a shorter straight man enter following, and there's a table bit with subsequent bits and gagging by the men, sandwiched in between a series of singing and dancing numbers. The girls show good team work in the numbers, and have several costume changes, all attractive. The comedy pulled laughs at the Met, and can repeat in any of the small timers. It's the tall fellow's dancing that carries the act, however. Without him it would be pretty light. Bel.

SAM HEARN. Talk and Violin. 11 Mins.; One. Colonial.

Adding a rube monolog to his musical efforts Sam Hearn has secured an act that can't miss up to Nov. 2—after that it's problematical. The "chick" political speech carries a number of laughs of the "wise crackin'" and satire style on the present condition of the country. Harding and Cox providing no small part of the subjects taken up.

The conversation runs pretty close to that done by Low Decker in his late act with it appearing as if both will have to dig up new material after election. Hearn can follow this present bit with anything that can approach it; he is "set"—as with the violin playing added, it's a cinch for him. Eleven minutes and two encores were his contribution to the Colonial show Tuesday night.

CARNEY and ROSE. Talk, Songs and Dances. 12 Mins.; One (Special Drop). Fifth Avenue.

A mixed two-act in front of a drop of a bathing beach and the girl in bathing costume. She later changes to what looks like an evening gown, remaining on the beach.

There is talk about the bathing girl and later about husbands. It's mostly new, but all familiar in theme.

The best portion is the song when sung by the young man or when he is in on them. His voice is pleasant and his enunciation about perfect for popular numbers. The girl's voice does not hold up alongside of her partner's. The girl is brunette, of some attractiveness, but with little to do other than to wear the clothes.

The act on its looks and the man's voice can go in an early spot on the small big time or a better position on the big small time, if there is any longer any difference between the two. Same.

BARRY McCORMACK and Co. (2). "You Can't Beat 'Em" (Comedy). 18 Mins.; Full Stage. Prospect, Brooklyn.

"You Can't Beat 'Em" is a well constructed comedy sketch with a pretty interpolated thread of heart interest interwoven. Barry McCormack has the role of a young Irish-American lover, Pat Barrett is an irascible old Irishman, and Gertrude Bortone his daughter.

There is a well sustained story about McCormack's wooing of the old Irishman's daughter and his ultimate winning of the girl through his quick wittedness. During the action McCormack sings "Wild Irish Rose" and another similar ballad at the finish.

While the three characters are Irish in origin, there is no discussion of Irish politics or any of the familiar material in the sketch that is usually found in the conventional type of Irish playlets. McCormack and his two assistants all play with ease and reputation that enhances the value of the spoken lines and business.

A quiet finale with the three characters sitting on a settee and McCormack singing added a romantic touch that was decidedly pleasing. The act looks good for a spot in the small big time bills. It landed at the Prospect. Bel.

RITA SHIRLEY. Song and Dance. 12 Mins.; One. City.

Miss Shirley is of the combination known formerly as Shirley Sisters. Her opening introductory informs the audience that whereas her sister has committed matrimony she is going it alone. "Tired of Me" is then delivered. A change to kid clothes, sex and all, is performed in full view of the audience before a miniature chiffonier, with the assistance of a maid. A special "kid" number to the effect, "I Hate to Be the Baby of the Family," follows.

From then on the act lets down with its concluding two published songs, each rendered in different costume, changed in view of the house. Miss Shirley has looks, stage presence, personality and a voice. All that's lacking is a song routine. That will come in time. It is easy to perceive her difficulties working alone after the years with the Shirley Sisters combination, but there is no doubt she will shape into a standard better grade single with the acquisition of a choicer routine. She's all set for three daily featuring even as she stands. Abel.

PHINA and Co. (4). Songs and Dances. 18 Mins.; Full Stage. Keeney's, Brooklyn.

Phina and Co. were at Keeney's the first half with a new singing turn, billed there as Hazel Clark and Co. Instead of the pickaninnee Phina used to have with her when she was Josephine Gasman and later, Phina now has four adult colored performers, all of a tight mulatto complexion.

Phina herself does not appear until near the end of the turn when she does two numbers. She is made up with a tan coloring that completely fooled the audience at Keeney's into the belief that she was of the same color as her company. A tall colored chap and two pretty colored girls start the turn with a medley of pop songs. Another colored man is on next for a single, topped off with a bit of Russian and soft shoe dancing. Several numbers follow in a row, the harmonized effects being especially useful. Phina finally appearing did "My Boy" and "Sweet Daddy." A husky voice and characteristic method of handling coon ditties carries out the illusion of the colored type shown by Phina.

The men wear business suits and the two colored girls evening dress. All of the company are competent performers. The tall chap plays a baby grand throughout the act and owns a pleasing tenor voice. Phina did not let the audience know she was white at the close. This seems to be a mistake and takes away from the characterization. The turn chances as a singing specialty. On form it looks able to more than make good in any kind of house. Bel.

BURTON and SHEA. Songs and Impersonations. 12 Mins.; One (Special). Metropolitans, Brooklyn.

Burton and Shea (man and woman) have resurrected an idea for presenting impersonations used a score of years ago by Fanny Rice. This consists of a dummy figure incorporated in a drop in one, the figure representing the "subject" with an opening for the face in which aperture the impersonator inserts his own countenance. As done by Burton and Shea, the idea is handled somewhat differently from Fanny Rice's and others. Burton and Shea using full length figures while Miss Rice used small figures, after the fashion of the ancient tin type trick photos.

The woman, before each impersonation offered in the Burton and Shea act, announcing the subject. Over each dummy figure appears the name of the artist impersonated, also. The man does Chauncey Olcott singing "If They Don't Want the Irish in Ireland"; Al. Johnson, in blackface, using a mark and singing "I Gave Her That"; and Harry Lauder in a medley of the latter's songs. He has a good tenor voice and gets a suggestion of the vocal mannerisms of each subject, with his Lauder standing out as particularly faithful in that respect.

The woman does Irene Franklin singing "I Am Bringing Up the Family," delivering the song well enough and catching Miss Franklin's trick of using grace notes, but lacking the nasal intonation identified with the character artist. The man comes out in one after the impersonations are concluded wearing evening clothes, the team duetting "Let the Best of the World Go By" for a finish.

The act should have sufficient novelty for the present generation of vaudeville fans, coupled with the singing abilities of the team to hold a spot in the small big time shows. It went over substantially at the Met. Bel.

LEONARD and WILLARD. 16 Mins.; One (Special Hangings). Harlem O. N.

Harry Leonard and Jennie Willard are using the same structure as with their "Inside Inn," but instead of the painted drop silken hangings are employed, fresh matter has been invented and the routine changed. They drew one of the best laughs early when Mr. Leonard asks Miss Willard where her father got the money to fit up so nice a hotel, and she replied, "Oh, that's easy. He's a revenue officer." They carried the pace along well with a rooster and a goat bit, the laughs coming easily. Each member had a song single. But it's the dining that counts and Miss Leonard's peppy manner in handling the comedy. The new routine has a dance finish instead of in the middle of the turn as before. It's a pleasing offering and the hangings give it a dash of class. Rec.

HARRY JOLSON. Songs and Talk. One. 5th Avenue.

Harry Jolson, still in blackface, has about the same routine of talk and songs as when previously in the east (before going to Europe) except at the finish of the turn, when he is employing a male plant. That he built up the turn immensurably, through the manner that Jolson and his plant work, giving the act a laughing and singing and applause finish.

At the 5th Avenue last week the "plant" was Sammy Collins. Seated on the aisle in the orchestra as Jolson invited song titles from the audience, Collins interrupted by calling "Mr. Jolson." Collins said he had come clean from Hoboken and several friends from the same town were then in the house to see if the Hoboken had had the nerve to ask Jolson to allow him to join in the chorus of "Hiawatha's Melody." Jolson, mentioning Collins seemed to have been enough to join anything, said he could join in the second chorus. As Jolson started to sing the number, Collins joined in immediately, which was good for a laugh on its own. Several interruptions with cross fire and double singing pleased and amused the house. It brought Jolson back for encores in which Collins joined, by that time singing from the rail of the musicians' pit.

Jolson himself has something of a melodious voice and his single singing was enjoyed.

The Jolson act with the "plant" is bettered one than the 5th Avenue Jolson lone single turn. Same.

"IN WRONG" (4).

Sketch. 14 Mins.; Four (Bedroom Set). City.

Frank Whittier and Co. is the featured name under the "In Wrong" sketch title. It is one of those would-be naughty bedroom farclets wherein the inebriated old gentleman wanders into the young couple's hotel apartment and the young husband suspects his wife, and the old gentleman's wife comes in at the wrong moment and it's threatened fireworks until the muddle is straightened.

The cause of it all is that both couples bear the same surnames according to the hotel register, and to make matters more intricate, the old boy proves to be the young hubby's uncle and godfather whom he has not seen for years. The young couple have lost their worldly goods by accident and are up against it unless financial assistance is forthcoming immediately. A wire to the boy's father brings a "nothing doing" because it was a frowned upon elopement match, and a wire is sent the unknown godfather as a last resort. Godfather conveniently wanders into their apartment by mistake and its roscate outlook for a certain.

The cast is capable enough on an average, with Mr. Whittier, presumably the uncle, on a par historically with the rest. The young woman, however, took the situation of finding a strange man in her bedroom too calmly, though capable enough for the rest. That should have been played with a lot of "registering" fear, shock, surprise, etc. The plot is nothing new, having been done before often, but will do well enough in the pop houses. Abel.

HAGGERTY and GORDON. Talk and Songs. 16 Mins.; One. American Roof.

Man and woman. The latter, a blonde, strolls on, sits on a bench and starts reading a magazine, giving a flirtatious old chap the cold shoulder. The man plays a fop throughout, though his curiously shaped brown derby looks out of place. He immediately proposes marriage and goes on to explain. He produces a will by which he is to inherit a million, provided he is married and settled down by August, 1921. When the girl asks why he must be the father of at least one child by that date and therefore it is matter of speed.

Though part of the routine may sound new, there are other bits certainly familiar. That goes for the "staggering out of Legretta" and the "look me over kid" bit. The team closed with "Eliza Jane," a line in explanation of a buffle taking them off for a laugh. The man is a dry sort of comic and his style grows tiresome. With the routine shortened there might be better results. It is running four or five minutes longer than necessary, especially for No. 2. Rec.

HARRY BULGER and CO. (3). Comedy Songs, Talk, Dances. 14 Mins.; One (2); Full (12). 125th Street. (Oct. 22).

Assisted by a talented young couple, Harry Bulger with the big show and a comedy chauffeur's outfit are in "one." The couple are a vaudeville team that Bulger is taping to the theatre. The machine breaks down and Bulger wants his 70 cents fare. They promise it to him at the theatre.

The act goes to full bare stage, where the artists attempt to rehearse with Bulger loudly demanding his money. He leaves to appeal to the manager. The male starts to rehearse the orchestra when Bulger runs down as aisle and interrupts, demanding his dough, and is supposedly ejected from the theatre. A piano and song solo by the girl, a pretty dark haired miss with a clear soprano voice, is followed by the male's piano and song solo, interrupted at the end of the first verse by Bulger, who sings the chorus from the aisle, "You May Be The World To Your Mother," the lyric emphasizing the 70-cent episode.

A prettily rendered double "Um Um" by the girl and young chap is completed when Bulger is discovered among the musicians with a beard on. He climbs upon the stage still demanding his sugar. The juvenile delivers a eulogistic speech, lauding actors which is preceded by a typical Bulger solo, "Father Was An Actor." It is well written and got over nicely.

Bulger chalks the act's baggage as a retaliatory measure, while the couple double "Some One Cares For Me," which Bulger interrupts.

The finish is all three harmonizing "Some One Cares" with Bulger and the juvenile doing a bit of eccentric back.

The act is a good comedy addition for the smaller bills. The audience here stage idea isn't in high favor with the big time backers, who have declared that that particular type of act sometimes frightened members of the audience. The idea is a veteran of many seasons. The dialing is amusing but never hilarious. Bulger's chauffeur is acceptably funny for the intermediate houses and couple with the excellent vocalizing of the male and female members of his company, should keep them busy in that strata. Con.

"THE REVENUE MAN" (2).

Sketch. 13 Mins.; Three (Special Log Cabin Interior). City.

"Old Kentucky Home" is vamped as certain rises on the log cabin interior. One guesses it's going to involve revenue officers and moonshine. A Government man and his darky (blackface) assistant enter for some crossfire. Straight cuts and the coon plays up fear, etc., finally discovering a stray banjo for a little twang work going into a rag shuffle dance to a jazz version of "Old Kentucky Home."

Moonshiner enters (the straight) camouflaged behind some heavy chin drapery. "Reality" and puts a few screws into the darky. The latter turns the tables and imprisons the lad man in an adjoining room (off-stage) emitting the revenue officer's return again to prepare for a battle with the invisible moonshiners surrounding the cabin.

The straight offers the negro a couple of hairpins and the latter draws a pair of super-razors as his weapons for a would-be, but fruitless laugh.

Dark stage. Half dozen shots. Lights up and the coon enters with a look of moonshine gin wrapped around his neck, arms and body for another attempt for a laugh, curtain. Not as intended, however.

Very small timely vehicle. Dan Holt is the featured name in the lobby billing, presumably the blackface comic. Just as-and-on in reception with the 14th street bunch. Abel.

DOWNING and BUNNIN SISTERS. Songs and Dances. 15 Mins.; One, Full Stage and One. Columbia (Oct. 24).

A couple of special curtain drops and the clothes of the Bunnin Sisters may hold this turn on the small time. There is little merit to it otherwise. The girls sing the man opens as a bush for some vain comedy, then does straight in evening dress singing a ballad, making his score a complete naught, including the talk. One of the sisters tries for a little side-by-side comedy during a trio number of "Apple Blossom Time" and gets a giggle or two, but it still remains the production end. The turn is said to have been formerly a dud. The trio idea has not helped it, regardless of what was before. Same.

QUINN and CAVERLY.

Comedy, Talking and Singing.
14 Mins. One. Spec. Drop (3).
224th Street.

Quinn and Caverly have shelved their last vehicle, "The Submariner." They are doing parts of the old Raymond and Caverly act and Mitchell and Quinn's "Lemon City."

Two special drops are used. The first is the exterior of a picture theatre with comedy signs, which is shown for an instant before their first entrance. This was a trade mark with Raymond and Caverly, who were a standard "Dutch" team some years ago. Quinn does Irish mimic any crape hair. Caverly does straight with a trace of his former Dutch.

Holdovers from the former skits are the "Stiff-ket" dialog and the description of the real estate that Quinn purchases, which serves as an excuse for the introduction of the drop showing the submerged properties.

The English is the baroque Spanish dance of the former Dutch team, the clock looking like the original one used. Parodies as of yore are the encore. The drop is labeled Malabar Junction instead of Lemon City.

The material is old enough to be new to the present generation, but doesn't get across as it did in the double "Dutch" era. Quinn and Caverly might broaden the characters to the advantage of the act. It's an old-fashioned comedy talking act, but all right for the smaller bills.

Com.

"MAMMY O' MINE." (6).

Jack Band, Singing Revue.
16 Mins.; Full Stage (Spec. Drop).
H. O. H.

A pretty yellow cyclorama reveals Yerkes Jazz Band: piano, violin, banjo, saxophone and trap drummer. Large, amply proportioned woman with brownskin makeup enters as Mammy and sings song of that title. Her next number "Virginia Ham" is also well handled. The cithare articles mentioned in the lyrics are all produced from a basket that Mammy is carrying. "Pickin' on My Pickaninny" also sounds special.

The band cut up for a few minutes with the violinist handling a vocal solo "Whisper," followed by the banjoist's solo "Sweet Mammy" and a slide jazz eccentric dance that stopped the act. "Wonderful Melody" is doubled by Mammy vocally with the violinist leading the orchestrated lead and the whole band harmonizing the responses. The last number is "Old Time Melodies" with Mammy leading and each of the musicians singing a strain from a by-gone favorite.

Jack Stern, Clarence Marha, Edie Conrad and Herman Timberg are all concerned in the sponsoring of this added starter to the jazz stable. It's a big timer chiefly through the band. The girl is a good vocalist. Her physical characteristics and makeup so closely resembled "Big Top" of "Aunt Jeannette's Six Synopsized Bakera," that several agents present declared they were the same. This girl, however, is a sister of Edie Conrad (Ed and Edie Conrad). They were a "wham" closing the show on a 12-act bill at the Harlem.

Com.

ROBERT and ROBERT.

Dog Act.
12 Mins.; Full Stage (Spec. Drop).
H. O. H. (Oct. 25).

One of the most interesting dog acts seen in seasons. A prop looking like a replica to a doll's bedroom with a ladder leading up to it, is visible. Well appearing man in Tuxedo enters, followed by dog. Dog runs through a series of curd stunts as, helping man on with coat and vest, preventing him from squandering mother's money in a poker game, picking his pocket and returning money to safe.

When man discovers loss he decides to get drunk, but the dog knocks over the bottle and glass with his paw. Man decides upon suicide. Dog frustrates by opening safe, extracting money and returning to man. The dog also rolls himself up in a carpet, does a "somersault" on chair. At the cue "Good Night" the dog runs up the steps, extracts a vessel from a wash stand (good for howls) climbs into bed and covers self with sheet.

The manner of introducing the tricks is novel. The little offering tells a complete story the dog works smoothly and intelligently and the male is a thorough showman, who can handle dialog with the best. It's a set up for the intermediate houses and can hold an early spot on the largest bills.

Com.

JOHN W. RANSOME and CO. (4).

"Ask Dad" (Comedy).
18 Mins.; Three (Dining Room).
Fifth Ave.

John W. Ransome, an old timer among variety artists, has returned in a comedy sketch by Edwin Burke. It requires five people. The scene is a private dining room. Mr. Ransome as the father keeps an appointment there with the mistress of his son, to induce the latter to throw off the boy in order that the peace of the family may remain undisturbed through a marriage contracted for him with the daughter of a friend of the family.

The girl is there and through the complications arrives also the fiancée of the son, then the son himself. The father passes himself off as the sweetheart of his son's mistress, to avoid an exposure of the actual condition, and accepts such blame as goes with that. The mistress acceding meanwhile.

The finale is made mutually agreeable through the son and his intended leaving, with the father and the mistress then alone. The old man puts the girl figuratively on the back and wants to know how she is situated, through the attitude she assumed in aid of his quest. The girl says she has a child, and to support herself and baby it became necessary for her to meet many college boys. "Where is your husband?" asked the father. "He's in jail, the dirty bum," answered the girl, as a good sized laugh spread throughout the house. The other member of the cast plays rather a good waiter of the restaurant, with not enough to do in business or diabol.

The company is rather large for the meat of the vehicle. That may make it somewhat expensive. It's not a big time playlet, but is galled for the better small time.

John W. Ransome handles his role more effectively than might be expected by those who recall him 30 years ago or around that time, when he was the most prominent topical singing monologist of the varieties. He has appeared in various productions since those days.

Star.

CABANO.

Weight Lifter.
12 Mins.; Full.
H. O. H. (Oct. 25).

Cabano, a stalwart specimen, costumed as a gladiator, opens with some lifts, using an attendant as the object. A bar bell is next raised in a left hand lift from floor to above head. A placard reveals the weights, 275 as the opener. Next 450 pounds, lifting a bar with a ball on each end.

Bridging his body, he lifts three attendants and the apparatus, a total of 1,000 pounds. The same poundage is also rested on a bar held on the back of the neck. The feature and finish stunt which is preceded by an announcement offering to forfeit \$5,000 for duplication, is Cabano bridging his body beneath a trestle with grooved rails running across it. He acts as the fulcrum and lets a Chevrolet touring car pass across it. It seems across his body giving him the whole weight for an instant.

It's an interesting opener for the smaller bills.

Com.

ESTELLE and ROY.

Rings and Ground Tumbling.
10 Mins.; Full Stage.
Metropolitan, Brooklyn.

Man and woman. Man wears jester costume and woman tights with ruffled trunks. Woman starts act with routine on rings, man doing neat ground tumbling, meanwhile. The team double on horizontal bars, apparatus holding ring equipment next, closing with man doing iron jaw work.

Man hangs head downward from bar, holding woman for tooth-hold spin for this. They are both good gymnasts. The final tooth-hold spinning trick, while well done, lacks showmanship in presentation and could be worked up for much better results, if handled with more deliberation, and the spinning continued for a few more revolutions. Small timers with ability to get away with opening or closing positions in that field.

Roll.

WILLIAM WEHRLEIN.

Straight Singing.
12 Mins.; One.
H. O. H. (Oct. 25).

Male baritone voice. "Road to Mandalay." "Your Kiss Have Told Me No." "Pretty Kitty Kelly" and "Mother Mother." Good voice of evident cultivation. For vaudeville a comedy number could replace one of the two semi-classical numbers. Good act of its kind, but lacks variety.

Com.

KIMBERLY, PAGE and CO. (1).

"Location" (Comedy).
One, Four, One (Special Set for Four).
8th Ave.

Kimberly, Page and Co. (man) now have a comedy playlet. Formerly Kimberly and Page were a two-act. The new skit is travesty, on picture making. It opens and closes in "one." Midway the picture making is indulged in. There is some attraction in this reproduction of picture making on the speaking stage, no matter how plausible, and the unknown author of this playlet evidently had that point in mind.

At the outset Mr. Kimberly enters and in verse announces to the audience he is the director; next the company says he is the hero, and then Miss Page appears to inform the house she is the vamp. The director corrects her, says there are no more vamps and she is the ingenue. In this picture a simple country lassie who later rushes to the rescue of the hero as he sustains a broken ankle through a fall from a horse. The scene is four in a countryside with a prop well. The finish is where the hero, hung up by the heels in the well and ready to be rescued by the girl, falls down instead of being pulled out when the girl turns the well the wrong way.

The best laugh is where the ingenue reappears for the picture taking as the simple country maiden in a sort of classical dancing costume. The company is trying to force the comedy at times through making the talk or business broadly extravagant. That seems to be a fault of the writing. Either this skit should be a straightforward travesty or satire on the making of a film or out and out burlesque, like "From Uncle Tom to Zana." It could be made either. Now it is just between—a little of each.

Mr. Kimberly and Miss Page give good performances. It is to Miss Page's lot to broaden the matter. That does not help her just at present. Mr. Kimberly got a unintentional, unlooked-for snicker when he started to make real love to the leading woman. It showed the impression prevailing through the audience about picture companies. The playlet could have been better built up on that. The hero is made effeminate, but the house doesn't get it. Still the player of the role holds it up notwithstanding that handicap, and it's a comedy handicap, of course.

"Location" can fit in No. 3 on the big time. It's a sure laugh in its present composition. It can be made a big laugh.

BILLIE BOWMAN.

Special Songs.
14 Mins.; One (Spec. Drop).
H. O. H. (Oct. 25).

Miss Bowman works before a pretty blue drop. There is a screen in view which is utilized for her changes. The opening song is "My Home Town," a comedy number with a meaningless lyric that should go out. Next an impression of a "Jazz Baby" meeting a friend on Broadway with a change of wardrobe to accompany, followed by a monolog about conventional topics leading up to song "Something I Don't Know a Thing About," another light weight lyric.

While making the next change Miss Bowman out of sight sang the "Gypsy Love Song," her best. In male evening attire "Sunshine of My Old Kentucky Home" concludes. Miss Bowman needs material badly for she has but fair vocal equipment and lacks personality. She was palpably nervous Monday night. The wardrobe is adequate and the girl has considerable appearance.

Com.

NESTOR and HAYNES.

Comedy and Songs.
14 Mins.; One.
Harlem O. H.

Last winter Ned Nestor and Olive Haynes headed a revue. Out by themselves they have framed a skit routine called "Her Guardian." Nestor plays straight, Miss Haynes doing an eccentric comedienne throughout. The opening talk hinges on the young guardian's threat to marry her off to an old professor the cross fire working up a tag line, "Get Out." Nestor singled with a lullaby, the words of which were parodied, and he used a pillow to represent an infant. He dodged the high notes in the number, but yielded rather well. Miss Haynes had "I'm a Born Wiser Kid." Her clowning drew giggles and she shaped up as a promising eccentric. On next to closing the act was well liked.

/for.

MELVILLE and STETSON, JR.

Piano, Songs and Musical.
12 Mins.; One.
23d Street.

Melville and Stetson, Jr., a man and woman team, are offering a musical melange which opens with a comedy number by both. The double, "After You Get What You Want," is effectively handled. After this the girl sings a solo, but fails to get very much with it. The man next appears with a piano accordion and after a brief melody does a roudel. The latter pulled big applause. Then while off stage he plays "Venetian Moon," coming on with the girl, she playing a saxophone, and the pair doing "Bimbo" for a finish. It is a good small time turn of its kind. The girl makes one change.

The billing, "Melville and Stetson, Jr.," if that is correct, recalls the original team of this name, a standard one in the varieties of 20 years ago. That team held two women, singing and crosire.

Fred.

HIBBITT and MAHIE.

Talk.
12 Mins.; One.
8th Avenue.

Two young men who talk, both using a southern accent. One smokes a cigar meanwhile. The talk is almost wholly of "women." Some of it needs toning down and some needs polishing off. The turn in its outlines and general work closely resembles the original act of Avering and Lloyd and more lately Lloyd and Christie, although the talking material is entirely different.

The "women" have left one of the young men nothing but a watch. When the other for the finish, describes one of the two young women he has an engagement with, the other asks where the nearest pawnshop is.

Both of the boys could improve their appearance through different dressing of some kind. As at present fitted out they will make small time laugh and are good for the three-dayers all along the line.

Star.

PAUL.

Crystal Gazing.
14 Mins.; Three Spec. Drop.
H. O. H. (Oct. 25).

A drop represents a Greek Temple. Paul is attired in Turkish costume with large head dress which probably accounts for transmission. Two attendants, man and woman, are similarly attired. The man collects questions written on paper by the audience while Paul discourses on crystal gazing and does a very ordinary spirit writing demonstration using two slates. Gazing intently at the crystal, Paul attempts to answer the collected questions. His showmanship is amateurish.

The attempts at serious answers met with derision. A restless house soon began to kid the offering. The answering of conventional questions was most amateurish and betrayed a limited vocabulary and a total lack of imagination that relegated the turn to the hopeless division.

Com.

NOLAN and NOLAN.

Juggling.
8 Mins.; One (Special).
Riverside.

W. C. Fields must have been the inspiration for this juggling act as the man, who supplies the action in the turn, has certainly copied some of Field's mannerisms. "Nolan" announces the girl assistant, who does just about as much as that implies.

Going through a regular routine with intermediate stunts at comedy, the man put over an average opening bit adding a few new twists to some of the tricks, but failed to live up to the advance dope, as programmed. "The Juggling Hoax."

GOLD and HOWARD.

Skating and Dancing.
9 Mins.; One.
Columbia (Oct. 24).

Two young men in evening dress, who have an untutored routine, opening with song and dance on the floor and then line, then going into roller skating, after one announced a solo dance as his own conception of tuppence. He seemed to think more of it than the audience did. The small time in the piece for the act, where it may be able to locate to more advantage than it does now. Both the boys ought learn to take bows without making a facial appeal apparently for them. That is more acrobatic than artist.

Star.

DAMERAL and VAIL and CO. (1).

"The Sixth Seal" (Comedy).
22 Mins.; Four (Office).
Fifth Avenue.

A sign on the back drop says the scene is the office of the G. W. Fifth Film Co. Mr. Dameral is the picture director, Miss Vail is a film star seeking his direction under a disguise and an alias, and the company is a comedy stenographer (Opal Elliott) in grotesque make-up with some fat lines.

The skit could be called a little musical comedy. There are songs, sung by all the principals. Miss Vail, after her entrance and saying she wants to act, does so in two changes, as a Hula girl and as a vamp. She changes once more to her proper self when the director recognizes her and immediately makes straight love to her, as was done in another picture sketch at the Fifth Avenue last week. It is only a bit in each.

The honors seemed to go to the two young women, about equally. Miss Vail is improving so rapidly it's doubtful if vaudeville can hold her very much longer unless she insists upon remaining in it. The girl has production written all over her looks and her work.

The sketch with its fast moving action, snappy dialog and laughs, together with the singing, will take it almost anywhere as a reliable item in a first class bill.

Star.

CALLAHAN and BLISS.

Songs and Dances.
9 Mins.; One.
Columbia.

Callahan and Bliss, two men, were with "Tattle Tales." Mr. Callahan was formerly of Callahan Brothers and Midgie Miller. The present turn has songs and dances.

The dressing is eccentric, on the boob style with the men wearing undershirts on their coats. They carry the boob idea right through, assuming "positions," handling themselves in that way and making something out of the roles.

In general appearance they resemble an exaggerated old time song and dance team. Their dancing, though, is of some strength, soft shoe work, not enough even nowadays. Their songs start by saying they are a couple of Michigan sports. A closing melody is well arranged.

The act looks good enough to be given a try for No. 2 on a big time. It may make better than that. There's nothing just like it in vaudeville, in books, and that gives the turn some novelty. Callahan and Bliss are at the Columbia this week as an added turn with "Joy Boys."

Star.

C. WESLEY JOHNSON and CO. (4).

Songs.
14 Mins.; Full Stage.
American Roof.

C. Wesley Johnson may have patterned his act along the lines of J. Hammond Johnson, who returned to vaudeville several months ago with a jazz quintet. At least that is how the C. Wesley act impresses. There is a pianist and a singing quartet and it is the work of the latter which lines up as the turn's strongest asset. Four of the men are also musicians and the finish as a just band brought in the heaviest returns. The quartet opened with "Swanee," one of the men singing for the second number with a cello, giving "The Love Nest." The quartet got into action again with a melody of Southern melodies, well done and nicely applauded. The pianist had an item with "The Mocking Bird." He punished the troupe severely, but the house rewarded him generously. The turn headed for the first half and was the bit of the show.

BILLY CONNERY.

Monologist.
12 Mins.; One.
Harlem O. H.

Billy Connery has stories and songs. A good part of his chatter is located overseas and there are war angles which carry out his notion of having been a soldier. Some of the stories were in Irish brogue, but he showed familiarity with French with a song number at the close which drew him an earned encore. A rhymed yarn related with muted orchestration was about the war and the part the Yankee played. That bit went for a good hand. The pop audience Connery is smartly delivered mostly here.

The Marzosa offers duty in a statement that L. Lawrence Weber owns a half interest in the present lease with Oliver Murores of the Little Theatre, New York. It is admitted Marzosa owns 50 per cent. of the lease while the other 50 is owned jointly between F. Ray Cusack and Weber.

CONCERT BY RADIO

Music In San Francisco Audible in Minneapolis.

San Francisco, Oct. 27. A "wireless telephone concert" was given to the juvenile inmates of the Children's Hospital here last week through the courtesy of the Lee De Forest Wireless Telephone and Eugene Roth, manager of the California theatre. A receiving apparatus was erected at the hospital and at 7 p. m. Friday evening the concert began.

The voice of Helen Reine and the music of Heller's orchestra were caught by a microphone placed in the orchestra pit of the theatre and transmitted to the hospital by the giant aerial atop of the Humboldt bank building.

The "winding device" has been in operation at the California theatre for several months, and it has been learned that "musical messages" have been picked up at a distance of 1,500 miles at sea and as far east as St. Paul, Minnesota.

T. & D. PROJECT HALTED

New Fourth Street House May Be Abandoned Entirely.

San Francisco, Oct. 27. The construction of the new T. & D. theatre on the site which was secured several months ago on Fourth street has been postponed for one year, according to an announcement on account of the high cost of building at this time.

Rumors are to the effect that construction of the theatre is likely to be abandoned entirely, owing to the location not being very desirable. The original plans call for a house seating 5,000 and announced as the largest picture theatre in the world.

STOCK CHANGES RARE

San Francisco, Oct. 27. Del. A. Lawrence and Volma Stock holding their own stock company have closed their engagement at the People's in Sacramento and are making a three weeks' tour on the road in the play, "Where the River Shannon Flows," to reach their jump into Phoenix, Ariz., where they will start a stock engagement commencing November 17.

Carroll Bosworth is advancing their road tour and will assume the managerial capacity of the company in Phoenix.

KOLB AND DILL AT XMAS

San Francisco, Oct. 27. Kolb and Dill are scheduled to open at the Columbia here Xmas week in their former success "The High Cost of Loving." The German comedians have been limiting their playing season to five months the past two years, spending the rest of the time on their ranches in this vicinity.

JR. ORPHEUM AWAITS STEEL

San Francisco, Oct. 27. Construction on the new Golden Gate Junior Orpheum theatre will commence just as soon as the steel arrives. A. C. Blumenthal and A. M. Rosenblum are the exclusive agents for the renting of offices and stores in the nine story structure. G. Albert Lansburgh is the architect.

LOEW REPORT UNFOUNDED

San Francisco, Oct. 27. Reports of a new Loew theatre to be built in Petaluma, announced in the dailies last week, are unfounded. It has been learned from those credited with the venture that such an action is in the informant's imagination.

John J. Morahan and Lawrence A. Lansburgh (Petaluma) (Petaluma)

OVER

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SAN FRANCISCO

CHANGES AT ALCAZAR.

Inez Ragan Goes to San Diego Organisation.

San Francisco, Oct. 27. Inez Ragan closed her engagement at the Alcazar last week and will go to San Diego to join the Virginia Brissac stock company, now playing at the Strand, assuming the leading roles now played by Miss Brissac, who will retire from the cast.

John Griffith Wray, recently identified with Thomas H. Ince in the picture industry, and husband of Virginia Brissac, will direct Miss Ragan when she opens in San Diego. It is also reported that Brady Kline, of the Alcazar company here, will leave in two weeks to join the same company to play leads opposite Miss Ragan.

CABARET PLAYER KILLED.

San Francisco, Oct. 27. Mathilda Zippen, a cafe entertainer, was instantly killed in Oakland last week by an automobile stage carrying passengers to Berkeley. While awaiting the approach of the stage to make her way to Berkeley she slipped, falling directly in the path of the oncoming car.

The accident could not be averted. Miss Zippen's head was crushed by the rear wheel.

NAMES DUE ON COAST

San Francisco, Oct. 27. The Carran has some unusually strong attractions booked for the immediate future, among them being Grace George in the "Ruined Lady." This will be the first appearance of Miss George on the coast in ten years. Others include Pavlova, Joe Dietrichstein, Marguerite Hamilton, "The Chin Choo," "Irene" and the San Carlo Opera Co.

SAN JOSE PAN ADDS SHOW

San Francisco, Oct. 27. Last week the Pantages bill started playing three days at San Jose, one day being added to the former two-day stand.

NOW OVER "WHO'S WHO"

San Francisco, Oct. 27. Mrs. F. J. Campbell, proprietor of the Los Angeles "Pocket Theatre Directory," an advertising medium brought action last week against H. G. Lawrence (formerly known in vaudeville as "Loren") the "hypnotist" now engaged in publishing business here, alleging infringement of registration on the title "Pocket Theatre Directory" claiming priority of registration and demanding an injunction to restrain Lawrence from publishing a pamphlet with a similar title.

RECONSIDERS WALK-OUT

San Francisco, Oct. 27. Lew White, comedian who "walked out" at Levy's Orpheum, Seattle, two months ago on account of his name not appearing on the advertising matter of the theatre, has returned as principal comedian.

LOEW'S CASINO.

San Francisco, Oct. 27. A neat vaudeville program at the Casino received a good start with Pearl's Big Roumanian Gypsies, a mixed aggregation of Russian dancers working in a setting of a gypsy camp and having a leader in the pit directing the orchestra. The act scored a deserved success. The individual efforts of the male members in some excellent Russian stunts being especially well received. A girl in a classical dance also stood out.

Maye Hunt announced by side her entertaining activities "Over There." Starting with a laughing song, Miss Hunt gets some laughs with talk that follows, in which a plant in an upper box is used to advantage. She finished to a good hand with a comedy number, where she distributes flowers among the audience. The Jean Gordon Players, two men as Scotch Highlanders, a girl in army uniform and character woman, offered a pleasing singing sketch. The good voices of the men and the attractive girl, who has a pleasing voice, together with the character woman injecting just enough comedy to break the monotony, sent the act over nicely. One of the men also displays considerable ability with dancing.

Lubin and Lewis closed the bill with their blackface offering, in which the clever hard shoe dancing of one of the members proved the biggest feature and a good applause winner. The talk is almost old line and accordingly was only moderately received despite the fact that the comic and straight man are both good.

The King show, "Stick Around" was presented in one of the prettiest settings employed by King in a long time.

ORPHEUM, SAN FRANCISCO.

San Francisco, Oct. 27. With every act holding more or less for laughs, the Orpheum bill this week contained plenty of comedy, but the Anatol Friedland Revue repeated so well closing the show that Friedland thanked the audience for keeping their seats after explaining the usual position for such an act.

Imhoff, Conn and Corcoran in "In a Post House," and "Flirtation" with Dorothy Van and Frank Ellis shared top billing, the first rocking the house. The other is a revision of "On the Veranda." Sum the small time with more elaborate scenic and costume investments, but seemed rather light for such heavy billing. Nevertheless, it pleased immensely, due largely to Miss Van's clever work and Mr. Ellis' production, though the couple heading the mixed sketch put over a delightful musical comedy offering with singing and dancing. Al Garbelle's work also stood out.

James Mullen and Anna Francis came next to closing and began to catch laughs with bright talk, though Mullen's speedy semi-out delivery doesn't belong in so late a spot. They went well until the scene hit, when Miss Francis makes the mistake of deviating from straight. They finished lightly.

Muriel Morgan and Minnie Klotz scored soundly in fourth position as the taller girls' comedy and excellent voice. Lou Reed and Al Turner were a hit, succeeding equally well on their comedy and violin playing. James and Rita Mitchell opened well on a revolving ladder, the girls' cute appearance in tights and the man's comedy helping. Herman and Shirley also scored soundly on Herman's excellent contortion ability offered in a neat skit, with Shirley handling the talk and

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, Oct. 27. The withdrawal of Lew White from a road show on account of unsatisfactory billing, recently brought Jan Rubin and Miss Burns and also Needles Fagan and Eliza into the bill, making a lengthy but good show. The former repeated their recent big success here, while Fagan, who was here a month ago, scored as usual. His daughter Mary, also appearing this time, scored an individual hit with a cleverly executed dance medley.

"Mammy's Birthday," a musical tableau in a Southern setting featuring Henrietta Wheeler in blackface, assisted by neat appearing girls with good specialties, closed very well.

The Three White Kihns, next to closing were a tremendous hit, their vocal and string instrument work, with good comedy injected, going over strong. They took numerous encores with their own composition, "I'll Be with You 'Till the Clouds Roll By," with a girl plant in the audience.

Lady Alice's Pets opened fairly well. Will and Mary Rogers in "League of Nations," second, secured good laughs with their act. The Haylick girls, local talent, were given a chance in fifth position and retained for the week. They displayed cleverness, have a routine qualifying them for the circuit and scored a hit despite their following little Mary Fagan's big success.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, Oct. 27. Loew's Hippodrome has an entertaining show this week with Verna Mercereau and Co. in a pretentious dance offering entitled "Reincarnation," headlining and closing the show effectively. Miss Mercereau's fine control of her hands and arms and her graceful dances were especially well received. George McCormick and several girls assisting. These last were handsomely gowned, and pretty scenic effects completed a neat dance turn.

Richard Wally and Co., opening received good applause for cleverness in catching billiard balls in an improvised pocketed coat. Paquale and Powers, a girl violinist and a man accordionist, registered a hit, encoring with a comedy talk medley on instruments to big laugh

results. Maude Allen, a big stately woman, walked on and sang several ballads in a good voice accompanied by a man at the piano. She got good applause.

Francis Owen and Co. appeared in "Grandpa," a heart interest sketch, with Owen in the character role, injected comedy and was well received. Billy Barlow, next to closing, bowed himself into a hit starting with a laughing song followed by talk, finishing with extemporaneous singing.

Jack Josephs.

AL REEVES SHOW.

(Continued from Page 10.)

week to do in the numbers, and it keeps them moving, while the new costumes Mr. Cooper had made in time somehow, show off the girls to the very best.

"Joy Bell" is another fortunate in its principal women. Any show is lucky when that happens. To have them here, as they are, with good looks plus ability, makes it doubly good. Miss Valenza, the prima donna, is a standard burlesque principal. She is doing well all the time in this performance whether singing or not, and she does handle a song in a way that entertains. Miss Valenza who once did the tropic underwear turn—no longer doing it—dresses splendidly her clothes being really attractive. She's a good performer, and the balance wheel of the feminine rotation.

Miss Huber, hands, pretty bright and willing, has a future in burlesque if she wants to go after it. This is her first season in it. The last Miss Huber was reported was at Reinhardt's cabaret. The girl has magnetism and a voice, and while she can't or doesn't dance, that is not the bad count. It usually is, as this girl has everything else. Madeline Harris, on the other, also here on looks, does well along with her conversation and attitude nicely in everything that has been assigned to her.

With the new bill, it is different. There is enough talent among the male principals, but Mr. Cooper can't get rid of them to bring all of it out. Harry Belmont Cooper is the featured comedian and in fact the only comedian, although Charles Layton does a neat little bit on English top in a table scene. Hence Cooper is working in a restricted manner, speaking through English and must always work with a straight man. It looks as though a crowd comic may fit in and help to build up a couple of new spots in the performance. He is likely to mention that, however, for Harry Cooper already knows what the show needs, all that is necessary is time to bring it about.

The comedian Cooper, secure laughs and often. There are two or three scenes worked over to make them look different, and Cooper holds them up. Matt Kennedy is the principal straight, of good appearance and work, though Mr. Kennedy does not seem to gauge the house for his voice. In the rear row Tuesday evening at times it was inaudible. While the method may be commendable, its effect can not be. Charles Crafts is a juvenile who could be a straight as he often is during the performance, and he has a voice. Mr. Layton has several bits to take care of, and looks like a comic as a comic. He might even be worked into more comedy scenes for the present vacancy. Frank Pickett also with bits, a specialty and songs, was held back through a cold. For that reason his specialty was omitted and for this week Callahan and Hines (New Aces) were substituted.

The show is carrying a colored jazz band of seven pieces (May Brothers' Syncopators), with three colored girls as singers. That makes the company a large one for travel with its 15 colored girls, besides principals and crew.

The numbers are of the popular variety, melodious and gingery. The singers are well suited for them. Two or three earned several legitimate encores. In settings, the Red Garden, now used for the grand finale, looks very good. There are four full stage sets. The mountain scene is new and effective.

Billy K. Wells, raconteur some of the piece, which Cooper rearranged it, such as taking the jokers out of "one" and placing them in the full stage finale of the first act, placing one scene from the opening of the show to the closing of it, and so on.

FRISCO NOTES.

San Francisco, Oct. 27.

Comedy motion pictures are the latest attraction Herbert Meyerhold has added to "My Cellar," a popular cafe among the profession. The pictures are changed four times weekly and run three times nightly, starting at 11 p. m.

The Edwin H. Flagg scenic studio, now one of the largest of its kind in the West, will be enlarged to double its present size.

Florence Wilbur has been engaged as manager of Flagg scenic studio, offices in San Francisco.

J. B. Kalver, field representative for Remick, is on a trip to the Coast.

Charles Fields and Edie O'Brien are doing a double act on the Levy circuit.

Jimmy Hansen left here this week for the East. He will make a visit in Chicago with relatives during the business trip.

The Griffin Twins appeared at the California theatre this week as an added attraction.

Anne McCabe recently of the publicity department of the California has joined the Loew forces to handle publicity for the State. Oakland, Miller Shanks succeeded Miss McCabe at the California.

Frank King has launched a relation dramatic stock with Marysville as the hub city.

"Mellet," the dancer, is appearing in a play, assisted by four dancing girls, at the Strand theatre.

Joe Haggerty, blackface comedian, joined the musical comedy company at the Lyceum, San Diego.

Ruth Stone was placed with the Del B. Lawrence Company as a lounge through Hinkle & Ambler.

Le Verne Wheeler, after undergoing a minor operation at the Franklin Hospital last week, opened Monday at the Tivoli here with her act, the "Royal Hawaiians." Miss Wheeler will play 16 weeks for the Turner & Lubken circuit.

William Hamilton, a professional Chapin imitator, won the \$10 prize at the screen ball here last week, taking second prize for imitations of famous moving picture stars.

DIVORCES.

Helen Pierce of the "Alo Hays" and "Hays" company, has, through Ader & Ader of Chicago, secured a decree of divorce in the Superior Court from George W. Lohy.

Billy Day has, through Ader & Ader, of Chicago, secured a decree of divorce in the Circuit Court of Chicago from Edward A. Allen, of the Morgan Stock Co.

The divorce action of Elin va. Elin (Mr. and Mrs. Jack Curtis) has been taken out of the Harry Hake Hochheimer office and transferred to Henry J. and Frederick K. Goldsmith, who will look after the Jack Curtis interests from now on.

Stock made a dandy job for quick work in the improvement. In two or three weeks "Joy Bell" should stand alongside of almost anything on the wheel for pure entertainment.

Heaven started off the season with Al Sheen for his principal comic. Sheen was ill, obliged to be out of the show quite often. Reports came in against the performance. Your Old Pal Al grew heart-weary and then it was arranged for Bluch to take it over, he being declared in on a percentage basis.

Sam.

"MY CELLAR"

A Bit of Rubens in the Heart of SAN FRANCISCO

AT THE GRIDDLE

Waffles, Hot Cakes, Ham and Eggs, etc. "BOMB COFFEE"

60 EDDY STREET, Above Powell

• HERBERT MEYERHOLD, proprietor

The Play Spot for the Show People

America's Supremely Unique Rendezvous of Goodfellowship

THE DUNGEON

A Bit of Montmartre Transplanted in California Subterranean Prison with "Trusties" in Service

AL C. FOSBERG, Master of Revels

47 Anna Lane—Ellis, Above Powell

SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

COLONIAL

The Agency's first program that was not directly concerned with issues as the Fair but the changed things up around a so-wholehearted ground tumbler to The Jackson came within, farms and a person are all there and

erupted with amazing speed. Lambert and Phillips, a two-man comedy team, were a laughing riot third with a bunch of lively bobs bits. The flash of the turn, a ventriloquist burlesque, with one man holding the other on his lap, is almost identical with the ventriloquist bit identified with Felix Adler's act for several years.

Jerry Grady and Co. fourth held attention with that good old vaudeville classic, "The Tell Gate." It's a wholesome little sketch excellently played by Mr. Grady and his two assistants. At the conclusion Grady was awarded several curtain calls, all of which he took in character. His growly old man is a highly legitimate bit of artistry.

Amores and Jeanette, next to closing, were spotted just right and made 'em yell with their low comedy business. The man of this turn does a French comic, getting a lot out of the character by not overdoing it or making it up in the regulation way. The Kuma Four, a Jap musical act, closed. The billing is misleading, as all of the magic is performed by a single Jap. He's mostly cabinet work, smoothly handled and mystifying to the uninitiated. Two of the best of this class of tricks is a levitation and a trunk trick. In the latter the magician, probably Kuma, announces he will have a girl step forth from a trunk clad in the national colors of any country named. It's been done before, but is handled with real showmanship by Kuma. Philma and Co. (New Acts), billed over here as Hansi Clark and Co., went over for a bit. The feature picture was "A Splendid Hazard."

GREELEY SQUARE.

A good bill first half, minus a dull moment in the seven turns. It moved with plenty of speed, and at that a big crowd had been shaken if the crew had decided to work just a little faster in shifting the props on scene. The spotlight man left the stage in total darkness when Robinson (Adams and Robinson) decided to play a song-and-dance melody on "Humoresque." This passed over but not soon enough to avoid notice. The business was good down at this end of Ninth avenue, but not exceptional for a bill like it.

Kennedy and Kramer, opening, were preceded by a singer (not named) who, with the aid of the string-orchestra, included "Tired of Me" across the foot, encouraging enough for the audience to take up the chorus. The opening turn did not register at all with the introductory song, but stirred up the door by some exceptionally fine back and wing steps. Their precision in the concluding dance won them a big hand.

Adams and Robinson, in the duce spot, exchanged a note of concern in the first few minutes of their act. One plays the piano and the other dances. The colored man was well received. Hayler and Dunn, in the third chapter, held up a line of chatter to good results, although a confused vodvil-geer would have compared them to a good imitation of Harry and Brennan.

Rival and Mack, as usual, did the "hook shop" specialty. The comedy went over for a ripple of laughter, while the dancing did not fail to merit several bows on the finish. Cortelli and Rogers were strong in the next-to-closing spot, the wop comedy of Cortelli especially causing the hit of the turn. The Richards held them fast in closing with some magic stunts that pleased but were a shade less interesting than the shadowgraph work of the man. The feature was "Held by the Enemy."

23d STREET.

A pleasing entertainment the first half, altogether the show ran in a somewhat unusual manner with Milt Collins, the headliner, closing. The audience seemingly was in doubt when he finished as to whether or not it was the end of the vaudeville. Collins incidentally did not seem to get warmed up to his work for some little time after he started, and he was pulling hard for laughs. His style of delivery (at least the style he employed Monday night) lost a great many of the points that should have been sure fire.

"Marriage vs. Divorce," the Rath and Gerren allegorical playlet, which is really a combination sketch and singing and dancing act, which held the spot immediately preceding Collins, was one of the bits of the bill. Just why this act is still playing around on the small time is hard to ascertain by looking at the turn. It bears all the earmarks of a big time offering and is certainly entertaining.

The early section held Ransome and Della, who opened and earned hearty applause. The first trick to pull was that of the girl balancing the seven-chair arrangement. After that the applause was frequent. Glad Moffatt in the second spot makes the mistake of too great a similarity in the style of numbers in her repertoire. For instance, the selection of two comedy numbers both in Irish brogue, isn't wise. The rube number seems uncalled for. Perhaps a little switching of songs might prove beneficial.

Billy Hart and his Circus Girls in the third spot were very well liked, and Melville and Weston, Jr. (New

Acts) with a combination musical and singing routine, got over.

The feature picture was "The Right to Love," with a Kingma and "Togine of the Day" also in the bill.

Prod.

NEW ACTS

De Haven and Nica, dancers, re-entering vaudeville.

New girl act, "Rose of Yantama," book and lyrics by Hickey and Greenwith, music by Walter Rossmont. In cast, Nace Murray, Carl Bial, Bert Starkey, Sally Keith, Alvine Dorce and 10 girls. Staged by Michio Ito and Robert Marks (George Chese).

Tom Brown of the 6 Brown Brothers, has produced a new sketch, "The Mix Up," featuring Dixie Brown, Ed Kennedy, Joe Randolph, Will Cook, Roy Charles and Fred McManus. (Charles Wislin).

Daniel Kussel is the producer of the new Franklyn Ardell act, "King Solomon, Jr.," which opened at New Haven Monday. Featured are Ruth Warren, Grace White and Peggy Pates. Others in support are Helen Goodhue, Margene Cimens, Mary Gardner and Mary Mason. The act was written by Ardell and Walter Morrissey and Joseph Burrows, and staged by Morrissey and Dave Bennett. Another Kussel production is "The Short Vamp," featuring Milton Francis with a chorus of 10 girls. Another new act in preparation is for William Brandell to be called "Greenwich Villagers."

Britt Lloyd and Britt and Mace in a comedy talking, singing and dancing act.

Pop Anson and Daughters, returning to vaudeville in a new sketch by Ring Lardner, "Hiding Home." Anson is the famous manager of the old Chicago National.

"Mummy of Mine" with Yerke's Bernadette and Charlotte Conrad, by Jack Stern and Clarence Marks.

Fred Beck and Frank Stillman to songs. Beck was formerly with Weber, Beck and Fraser.

Bert Gordon and Gene Ford, revue type act.

Joe Palmer in new act by Herman Timberg with six people (Max Hart).

Florence Timpani and her Three Moody Chaps (H. Hart McLaughlin).

Marion Harris, Columbia phonograph singer, has formed a single for vaudeville which she is breaking in out of town this week. (Lawrence Schwartz).

Robert Long and Ward Perry, singing and piano act (Lorne Young Agency).

Whitely, Kershaw in sketch, "A Business Woman" (Max Hart).

Max Mackins, Symphonies, jazz band turn.

Billy Gates has joined Sam Holtenworth's band.

Gene Metcalfe, female impersonator, assisted by Fred Burton of the piano. Mr. Burton was last connected with the Watersford-Burton-Rapier professional staff. (Ray Hodgson).

NEW INCORPORATIONS

Albany, Oct. 27.
The following companies were incorporated at the Secretary of State's office last week:

Corcoran Film Production, motion picture business, capital stock, \$1,000.00. Directors: Wm. Henry Allen, J. A. Byron, Syracuse; H. J. Bishop, Manhattan, N. Y.

Gladiator Photodramas, Inc., dealing in motion picture films, capital stock, \$1,000.00. Directors: J. E. Collins, 125, 61,000 shares of \$10.00 each. P. W. Parker, Great Northern Hotel, New York City; H. E. Mills, R. J. Lyman, Long Island City.

Long Beach West Amusement Corp., theatrical, moving picture business, capital stock, \$25,000. Directors: W. M. Thompson, New York City; E. Saltzman, M. Holman, Brooklyn.

Prospect Engagement, motion picture and vaudeville, capital stock, \$10,000. Directors: P. Greenblatt, N. Greenblatt, Bronx, N. Y. C.; I. Brudman, New York City.

B. & B. Photoplay Corp., motion picture business, capital stock, \$15,000. Directors: M. Greenblatt, Jr., R. W. Kroll, L. J. Greenblatt, 114 Nassau street, New York City.

Willitina Amusement Co., theatrical, motion picture business, capital stock, \$100,000. Directors: L. Fitch, R. Schuchman, J. Levine, Brooklyn.

Cortis Film Corp., motion picture business, capital stock, \$5,000. Directors: Marie Lewis, Aaron Corn, Wm. K. Smith, New York City.

Cinema Program Co., motion picture service bureau, publish motion picture weekly, capital stock, \$5,000. Directors: H. Bachstein, D. J. Pomeroy, S. J. Pomeroy, Brooklyn.

Musier Syndicate, motion picture films, capital stock, \$1,000.00. Directors: Sydney Klein, J. C. Still, M. McInerney, 35 Wall street, New York City.

Aecher Features, manufacture motion picture, capital stock, \$1,000. Directors: J. A. Jacobs, S. Aecher, Geo. A. Enright, New York City.

CALL FOR M. E. REFORM OF BAN ON STAGE FOLK

The Executive Council of the Actors' Equity Association Monday adopted additional resolutions denouncing the attitude of the Methodist Episcopal Church toward the amusement profession. More than a year ago the Equity took its stand against this denomination and the present resolutions are in addition to those already in force.

CHESTER BARN ENGAGED.

Syracuse, N. Y., Oct. 27.
The engagement is announced of Chester B. Barn, dramatic editor of "The Journal" and Irene E. Schayler, religious editor of the same paper for the last two years.

ROAD CALL AGAINST TOWN.

A road call has been issued by both the I. A. T. S. E. and the American Federation of Musicians against the legit house in Winston-Salem, N. C., to become effective Nov. 1.

SELL OUT UPSTAIRS.

The gallery of the George M. Cohan, where Arnold Daly is appearing in "The Tavern," sold out for the first time since the house was built at the Saturday matinee.

JOLSON LEAGUE OUTRIPS.

(Continued from page 12.)

the rest from the New York headquarters. It is claimed by political sharps that the reason for the big enrollment of the Harding-Coolidge League was the direct result of the popularity of Al Jolson, who has been working hard in the interests of his organization at every place his company has played this season. Another reason advanced is that the Jolson organization was better organized to secure enrollments than the Actors' Republican League or Frank Bacon organization.

Others pointed out another factor that might have considerable bearing on the results attained by each league. This is that there are hundreds of Englishmen not naturalized in the Equity and these Equity members regardless of how they might want to help Frank Bacon could not enroll as they were not qualified American citizens.

Jolson, it is said, made it a matter of personal pride to get as many members as he could himself. The Chicago office of the Jolson League secured very heavy enrollments among the stage hands and musicians' organization, despite the Equity affiliation with the stage hands and musical unions. Dick Green, an official of the Chicago stage hands union and Joe Winkler, president of the Chicago musicians, are active supporters and workers in Chicago for the Harding-Coolidge League. It was largely through the efforts of both it is said, that Chicago did so well in the matter of Jolson league enrollments.

EMERSON FACES TROUBLE.

(Continued from page 12.)

they were getting \$5 above the scale and would have to furnish their own stockings and berths. On complaint to Keyes, they were told "Equity has no control over vaudeville" and that he could do nothing. The girls settled with the management on \$30 a week and the extras demanded.

The act was out less than five weeks and closed in Detroit. No notice was given the members. When the final salary was paid \$4 was deducted from each for the A. E. booking office fee, including that amount deducted from Marion Hudson, a chorus girl who had joined in Cleveland and had never seen Keyes' office. When the act came in the girl waited on Keyes staff in a body and were informed that the management had done correctly and as instructed, that the girls would be placed again as soon as possible, but that they would again have to pay \$4 each.

Between managers on one hand complaining that the Equity rules make it impossible for them to keep acts alive, and the performers complaining that Equity commissions cut them a considerable portion of their incomes, while Equity declines any power to protect them in the way of adequate notice, etc., there is a slump locally in the way of vaudeville producing. One Equity deputy with a four-people act organized recently and booked for a brief tour, wrote a letter to Keyes burning him up, because af-

NEWS OF THE DAILIES

It won't be the fault of Morris Gest, his Century press agent or the New York "Times" if "Mecca" doesn't attract attention. The Sunday "Times" magazine and book review, the highest of high-brow supplements, has a double illustrated special article on the production in retagature, while the first page of the dramatic section of the edition mentions the spectacle not less than half a dozen times. To begin with, there is an original sketch of Lionel Lincoln, the giant actor of the piece. In addition, a separate item recites that "Mecca" represents an investment of \$400,000 and costs \$20,000 a week to operate, and Alexander Woolcott mentions the attraction several times in his "Second Thoughts on First Nights."

The "Tribune" by the way, is devoting an eight-page supplement entirely to affairs of the stage with diversified matter and departments given to the screen and the concert stage.

Anyhow, two dramatic critics are substantially in agreement. Heywood Brown and Alexander Woolcott speculate on the delights of a visitor to the metropolis visiting the theatre for five nights running, and they both pick four of the same shows. Woolcott's list is "Enter Madame," "The Hat," "Hab," "The

ter two weeks' rehearsals the Equity office demanded its full commission out of the first week's pay. The Keyes office first made a demand on the management of the act to deduct the amounts, and on the owners refusing, made its mandatory demand on the deputy who is manager of the act, with instructions not to collect, but to "hold out" the commission.

MIKE LEAVITT'S CLAIM.

(Continued from page 12.)

Fargo and Gena Martin, who ended the production rights in the plaintiff, in 1932, Leavitt subsequently granted the defendants the English and American production rights and they according to the affidavit "waited" on the matter of immediate production. This continued for a number of years until 1935 when Leavitt began writing his autobiography and for the ensuing five years devoted his mind solely to that work. In 1938, Leavitt states he happened to pick up a copy of the "London Illustrated News" announcing the production of a new opera, "Phanthal," which by its synopsis and cast of characters was the advertised production. He was so struck by its similarity to the original "Kin Fu" of the Hungarian authorship.

Subsequent announcements in Vari and other papers, Mr. Leavitt continued, apprised him of the "Kin Fu" opera's production at the Ivory Lane, London, under J. Ruck's management. Upon writing W. J. Park asking for the costume plates, prompt book, libretto, vocal score, etc., that Leavitt was, ahead putting the piece on in South Africa, in and other places for which he controlled the rights. Leavitt received a letter dated September 23, 1938, which read in part: "Under our agreements all rights in the play for the countries in the world belong to me. You have no rights in the play excepting the right to the agreements to a final payment of \$250 upon the production of the play." The letter concluded with Mr. Wilmars offering to forward the \$250.

Mr. Leavitt's affidavit concludes that he cannot frame a complaint for lack of information as to the precise arrangement between the defendants and Ruck. The examination before trial was duly granted.

West & Co., who published the music in England, is the place. Arthur Collins and J. L. Ruck Ltd. Ivory Lane Production "Phanthal" book and lyrics by Isidore Witmark and William Cary Duncan. English version by Lauri Wylie and music by Isidore Witmark.

Nathan Vidaver is acting for Mr. Leavitt.

BROADWAY STORY.

(Continued from page 14.)

Three new plays will arrive next week, "The Half Moon," succeeding "The Night Boat" at the Liberty, "The Prince and the Pauper" succeeding "Happy Go Lucky" at the Booth, while the Henry Miller is

Bad Man," "Little Old New York," "The Woman in Bronze," "Three Live Ghosts," "The First Year" and "Mecca." Brown enters "The First Year," "Tip Top," "Enter Madame," "The Bad Man" and "The Hat."

The Sunday "American" Magazine picks its features from the stage. Last Sunday's layout included a shocker about how Mrs. Willy Pogany's suspicions of her artist husband were aroused by watching a performance of "Call the Doctor"; Folsome's 14-inch waist line and Annette Kellerman's of 25 inches, the Hope Diamonds and May Tebe, etc.

Amelia Rice's dramatization of Mark Twain's "The Prince and the Pauper," is scheduled for production by Lee Shubert, opening at the Booth Nov. 1, with William Faversham in the lead. In his support is Miles Hendon, Ruth Findlay, Tom Canty, Cecil Yapp, Chare Kama, Herda Daube, Madeline King, Gertrude Davis, Brigham Boyce, John Anthony, Frank Howson, Harold Webster, Walter Shorwin, Montague Rutherford, Harry Kittredge, Mary Baban, Leandra Adams and Alexander Loftus. The piece is staged by William Faversham in four acts and six scenes. The scenery and costumes are by Rufe Peters.

due to reopen with "Just Suppose." "Little Miss Charity" leaves the Belmont next week and will be followed by "French Leave" Nov. 8.

Faylawa, who started her tour at the Manhattan last week, played to sensational business, grossing around \$4,000 on the week, the company share being about \$24,000. The dancing star played to a top of 25 and held a liberal number of seats at popular prices, that winning a great demand. Around the agencies tickets were selling at \$5.00.

"The Storm," which attracted much attention on the Midway circuit, followed into the Manhattan, taking up part of the "Don Har" time. It will remain several weeks. "The Storm" has been booked into the Manhattan Dec. 4, that making a third engagement in that house this season.

The buy total leaped again this week until at present there are 12 attractions represented on the list which the brokers hold in sight. The four attractions in the lead, according to demand, are "The Top," "Enter Madame," "The Hat" and "Mary." The demand for Election night was said to be strong, especially this week, with the public taking into mind that they could get for the night and not staying at balcony stuff at a premium. This is taken as a indication that the show that they want can be held at whatever the traffic will bear in the way of tariff, while the other attractions will have to cut in price to keep in the running.

The complete list for the week includes "One" (Belmont); "Mecca" (Century); "Welcome Stranger" (Cohan and Harris); "The Tavern" (Cohan); "Jim Jam Jams" (Cortelli); "Ladies Night" (Edwards); "Call the Doctor" (Empire); "Woman of Bronze" (Forsythe); "Enter Madame" (Fulton); "Tip Top" (Globe); "Meanest Man in the World" (Hudson); "Mary" (Knickerbocker); "Night Boat" (Liberty); "The First Year" (Little); "Pitter Patter" (Longacre); "Gold Diggers" (Lyceum); "Spanish Love" (Edwards); "The Hat" (Morosini); "Hitchy Koo" (Amsterdam); "Three Live Ghosts" (Hayes); "Hab" (Park); "Little Old New York" (Plymouth); "Tickle Me" (Savoy); "Greenwich Village Follies" (Shubert); "Outrageous Mrs. Palmer" (39th Street); "The Mirage" (Times Square); and "Broadway Brechtin" (Winter Garden).

The cut rates have started an innovation and have added an advance price counter for Saturday and holiday nights handling nothing but balcony seats, however, for the big-ger hits. The regular cut also last for the week included eight attractions with orchestra seats on sale and five with balcony seats. The former were "Benvenue" (Belmont); "Punch and Judy" (Blue Room); "Princess" (Anna Aschenda) (Playhouse); "Hab" (Park); "Three Live Ghosts" (Hayes); "The Treasure" (Marble); "Opportunity" (40th Street) and "Little Miss Charity" (Belmont). The balcony list had "The Guest of Honor" (Broadhurst); "Kissing Time" (Lyric); "Little Old New York" (Plymouth); "Lady of the Lamp" (Repubel) and "The Outrageous Mrs. Palmer" (39th Street).

SPORTS

Friday night fights at the Madison Square Garden are called popular priced contests through being scaled from \$1 to \$5 (ring-side). Tonight (Friday) the main contest there will be between Willie Jackson and Eddie Fitzsimmons.

Last Friday night the Garden held an array of writers, to settle upon a choice to battle for the championship with Jack Britton. After the star bout of the evening had ended it looked as though Louis Hagash, of Bridgeport, Conn., had been elected without competition. He whaled Marty Cross all over the ring for 10 rounds. Probably a beating like Cross received hasn't been witnessed around New York in years. It was only his ring experience that saved Cross from a knockout in the first two rounds. Hagash, his first appearance here, having previously fought in New England only and remaining undefeated there, went after Cross from the opening moment. He couldn't put Cross out but smothered the Eastsider so completely the house felt sorry for Leach's brother. The only spirit Cross showed was at the final of the 10th round, when he stood up with Hagash and walked him.

In this bout the weights were nearly even, a couple of pounds between the two at around 144. The other pairs of writers were five or more pounds apart. In a couple of the other bouts there was a distinct difference in height and reach. This was particularly so with Jack Perry, of Pittsburgh, who ranged over Paul Doyle, of New York. Just before the fight Doyle was presented with a loving cup. "The contest was declared a draw amidst hating and booing all over the house. Many thought Perry should have had the decision, but the best judges favored Doyle. Doyle was the better fighter, and notwithstanding the disadvantage, clearly outpointed Perry.

Cross was guaranteed \$1,000 flat. Hagash probably accepted a low figure. In view of the New York chance it gave him to show. Cross a few evenings before the Garden fight was paid \$750 in another mill at the Commonwealth Club, up-town.

George Ward, of N. J. Jersey, fighting K. O. Loughlin, secured the decision, though a draw here would have been more satisfactory, but the decision did not annoy anyone, as the bout was uninteresting.

The opening fight was a minor affair. All were of 10 rounds. Two judges were at opposite sides on the ring in the press seat. Billy Brown, the referee, walked from one to the other to take up their decision, without the crowd knowing how the judges voted unless it was unanimous. When the judges disagree the referee may decide, which he evidently did in the Doyle-Perry fight.

Around 7,500 watched the battle, including many women.

In the halcyon days of Hal Roach, "freak" attractions of some sort or other were brought to light periodically. There seems to be a reversal to form these days. There's no dying - freak attraction is great stuff for the box office, and our baseball heroes and the such are often headlined for this and no other reason. The latest claimant to fame is "Man of War," the wonder-horse. Plans calling for the animal's starring in a feature film are being considered.

Russell Riddle, who is justly in love with his fine animal, believes every person should at least see the horse. Mr. Riddle is giving his views on that at one time, mentioned he would not object to "Man of War" appearing in vaudeville if he could be satisfactorily assured no possible harm could come to the animal through going to and fro and being in the theatre. Money for exhibition does not enter into Mr. Riddle's mind. He cares nothing about it, but his deep affection for the greatest racehorse the world has ever seen is a mania with him. In London, the people want to see "Man of War" and as but comparatively a small portion can see him in racing action, his owner wants to know how to show him otherwise. The film, therefore, being the best medium it is only a matter of consequence that "Man of War" owner should have accepted it.

The Ingram, Troy, N. Y., now a light club, held his first bouts Monday night to a gate of \$1,520. That

was capacity at the arena. Jack Britton promoted the show. He has a lease of the former theatre. Two of the three bouts announced took place. Col. Walsh, of Albany, and the Boxing Commission revoked the proposed bout between Kid Black, of Troy, negro, and Tony Capot, of New Orleans. Col. Walsh was present. Fatch Quattri, of New York, won the decision in 15 rounds from Bud Dempsey, of the same city. Farmer Sullivan, of New York, and Eddie Huse, of New Orleans, fought an eight-round draw. Eugene Fullman, of Watervliet, and William E. McLaughlin, of Troy, were the judges. Phil Weinberg announced.

Many ball players, especially those chosen occasionally for mound work to baffle batters to the best of their ability, are not worrying whether there will be two respective leagues next year, as in the past, or a new twelve-club organization, which may come as a result of the present Chicago investigation.

Numerous mound men are wondering whether or not the spit ball and other freak deliveries will be permitted next year. Some favor its continuance while others desire its elimination. A joint meeting of the two major leagues was held last year to decide. As many pitchers depended on the spit ball delivery a rule was passed to allow it for 1929 only. This the magnates thought was ample time for pitchers of that caliber to develop new stuff.

The result of the recent world series has thrown another light on the subject. Abolishing the spit ball would certainly eliminate Mitchell and Grimes of Brooklyn as leading pitchers of the National League and Covedeski the Cleveland star, who, with the use of it, was victorious in all his three starts against Brooklyn in the recent series.

Ed Arlington, the circus, hotel and turf man, again figured in the Eastern race meetings this summer. Though his stable did not bring forth a performer so distinguished as his "Koo-I-Noon," the Arlington colors went past the winning post several times. Arlington's King Agrippa passed to other hands last week. At that time, he acquired "Lord Herbert" in a claiming race. It was announced the same day that Arlington had donated "Questionnaire," a four-year-old, to the Jersey Club. Through the latter the thoroughbred will be donated to the Federal Government remount station at Fort Royal for breeding purposes. "Questionnaire" is a big horse, weighing about 1,200 pounds. He is by "Zeno-Francis" and showed his class by running third in the Brooklyn Handicap last year.

Local boxers are beginning to come into their own. Marty Cross received \$750 at the Commonwealth A. C. Tuesday night last week for a set-to with Tilly Herman, the West coast welterweight and \$1,100 at the Garden Friday for receiving a 15-round pasting from Louis Hagash, the tough game welter from Connecticut.

Jack Sharkey and Joe Lynch, both local developments, will pull down about \$10,000 apiece for their next bout at the Garden. Both Lynch and Sharkey turned down a \$15,000 split which was offered by another club for a return engagement between these sterling bantams.

William Jackson and Eddie Fitzsimmons, two local lightweights, both runner-ups for Champion Leonard's crown, are to battle tonight (Oct. 29) at Tex Rickard's club, and the remuneration will keep both boys in gasoline for many months.

There was a time when a New York boxer had to leave town to get recognition. Matt Farrer now under the management of Jack Kearns, and one of the riverboat middleweights in the world had that experience. Farrer, who is a nephew of Billy Newman, joined the game as a teenager around the old Polo Athletic Club in Harlem. He outpointed Ted Kid Lewis in Philadelphia, and winning afterward became an overnight sensation on the coast in training Willie Riddle in Fresno. His only setback on the coast was a disqualification which he drew in a bout with Mick King, the Australian middleweight. Both were thrown out of the ring for stalling. Farrer is reportedly unknown in New

York City despite the fact he was born and raised here. He may step into his proper place under the new law.

Bruce Stanton, who acted as player-manager of the N. Y. A. Baseball Club of 1929, in a letter takes exception to an article that appeared in this column several weeks ago. The article in question commented upon the fact that the N. Y. A. club turned down a liberal guarantee from Dick Joss' Bronx Giants on the ground that they played for the love of the game and not for any monetary gain. Stanton comments upon the pithiness of the sum that would be obtained in proportion to the earning capacity of Van and Schenck and other baseball team members of the N. Y. A. Club at their professions.

The N. Y. A. Ball team is composed of bona fide members of the profession who don't receive a cent for their services as ball players. They make considerable sacrifices upon occasion to be on hand when a game is scheduled, and they are perfectly right in adopting the attitude they did in reference to the Joss proposal. Joss was criticized upon another occasion for a time he arranged in Brooklyn several seasons ago under the guise of a benefit for something or other. Van and Schenck, heavy favorites in that section, were advertised liberally with the result that a large crowd attended.

The actors demanded that Joss turn a pro rata share over to the Actors' Fund for their appearance or there would be no game.

Actor ball players play ball with their own teams in the summer time, not for the purpose of being "billed," but through the enjoyment and exercise they derive from playing. That they are good ball players though amateurs and good actors is not a matter for publicity for gain, unless, as the actors believe, an admission is charged for a game from which the proceeds will go toward some theatrical charity.

Discusion is appearing among six-day bike promoters. Richard F. Kelsey, chairman of the Board of Control of the National Cycling Association, the governing body of amateur and professional bicyclists in this country, has issued a warning to bicycle riders not to compete in any six-day race in New York other than the one scheduled for the Madison Square Garden, Dec. 4-11. As forecasted in this column there will be a six-day bike race at the 33d Army, 160th street and Fort Washington avenue, Nov. 21-27.

Kelsey charges the Army races with being "outlaw." The Army affair is announced by George H. Young, of the New York Velodrome Co. Young handled the bike race last year at the Garden.

Both events are endeavoring to secure the stars of previous contests. It seems assured there will be opposition tracks in the metropolis this winter.

MARRIAGES

John Sheehan, comedian, with Fanchon & Marco's "Matinee of 1929," was married during the engagement of the show at Salt Lake City to one of the girls in the chorus.

Toto Hammer (Frog Man) to Leona Musmann of Rock Island, Ill., at Davenport, Ia., Oct. 19.

Loredos Lorenze who was in the "Good Morning, Judge" company, to Judge M. L. McKinley of the Superior Court, Chicago, in that city Oct. 20.

Joseph L. Rodg is property man at the Woods theatre, Atlantic City, and Dorothy Baker, non-professional, in Atlantic City Oct. 21. Thelma Frawley to Robert Caldwell, non-professional, in Nashville, Tenn.

Agents in from the road report the marriage recently in Milwaukee of Arthur E. McHugh in one of the characters of "Tattle Tales." McHugh is in advance of "Always You."

IN LONDON.

(Continued from page 2)

may also have to respond to the of local demand for adaptations when over the London City Opera Company desires to bring around.

Grand opera at Covent Garden this autumn after all. The Carl Rosa Opera Co. opens there Nov. 13 and a success which has been their aim since they were founded by last year's Henry Lane, patronized "Crescendo," which Arthur Collins will produce on "Hasting Street."

In spite of interviews and rumors about his retirement, some authority declaring for a commercial career for a political career, Raymond Hicks will not forsake the stage. At the moment he is playing a one-act play, "The Ideal Suite," in vaudeville, and

about the middle of November will produce "The Little Dutch Girl" at the Lyric. The book of the new show is by Harry Graham, the music by Edmund Kaimann, a Czech-Greek composer, and Maggie Teyte will be the leading lady.

The Arthur Gibbons-Carlton stage production of "Tarsan of the Apes" has caught on in suburban Britain, and the local theatre is being packed nightly. The play is melodrama pure and simple, but it is exceedingly well done. The elephants and the lion are perhaps the big "stars" of the show. Ronald Adair, in scarlet clothes than the most daring of "bare" dancers, has captured the hearts of South Side femininity. He is great as Tarsan, and proves that his arduous duties as M. C. at most of the big pugilistic contests has in no way warped his histrionic ability, although his acrobatic skill was somewhat unexpected. A strong company includes Edward Gifford, for long the Nona in "Peter Pan," and Ivy Carlton as the girl who teaches

Tarsan the art of love and perfect English, both in an incredibly short time.

Liverpool agents are now under the same official surveillance as those in London, the Home Office having confirmed the by-laws made under the Liverpool corporation act. Among other things, their books must be open to inspection by the City Council officials.

As already recorded in Variety, several West End managers considering and having been advised that the Defense of the Realm act was dead, have been defying the authorities by selling chocolates after 5 o'clock. This brings crime is forbidden expressly by the wartime regulation, and the sequel to the managerial wickedness is at hand. The heavy hand of the law has descended on the Alhambra, and summonses have been issued. This action is in the nature of a test case, and the result will be awaited eagerly both by the other malefactors and the public.

NEWS OF THE MUSIC MEN

Cramer and Layton have written a new comedy number which Chas. K. Harris has accepted.

Ed Alucia, formerly on the McCarthy-Pfister staff, is now connected with the National Photograph Studio.

Ram Kauffman is now in charge of Fisher's band and orchestra department.

Irwin Scott has joined the Fred Fisher professional staff.

Chester Carpenter has been placed in charge of Fisher's Detroit branch, replacing Charlie Nelson.

Leonard L. Vudburgh is in charge of the Duke Music Company's new local office in the City building. The Duke's home office is in Miami, Fla.

Frank Taub has become connected with the Wittmark staff. He was last affiliated with the Remick company.

William Phillips, road man for Berlin, Inc., is back in New York.

Herbert Spencer will do a vaudeville turn.

The Cathedral Music Co. is the name of a new publishing organization. Matty Friedberg is the general manager.

Ram Kauffman has been placed in charge of the band and orchestra department of Fred Fisher.

Henry Hiram has resumed his post of general utility man for Irving Berlin.

Max Silver starts on a five weeks business trip for Chas. K. Harris shortly after Nov. 1, that will take him as far as the coast.

Louis Brown has been made professional manager of Helwin, Inc. music publishers.

Billy Harrison, now connected with the Harry Von Tilzer publishing company, will leave the music business to deal in real estate in New York.

Herman Schenck, professional manager for Harry Von Tilzer, started on a three weeks inspection tour of the Von Tilzer branch offices last Saturday.

Artie Melinger and George Meyer have placed a new number called "Beautiful Annabelle Lee" with Remick. The song is based on Edgar Allan Poe's poem of the same name.

Victor Nurnberg, last with Danella & Wilson, has joined the J. A. MacMechin Music Publishing Co. as New York professional manager.

Bill Lang, for many years connected with the various metropolitan music publishers has embarked on his own under the name of Orpheum Music Co. A home office has been located in Boston.

Waterson, Harris, Snyder are removing their orchestra department from the first floor of their Broadway building to the floor above in order to enlarge the professional space downstairs.

Joe Goodwin, who composed his composition with William Remick & Co. as partners, professional manager, has been the New York professional manager in New York in full charge.

Harry Woodard Remick, the Philadelphia institution, composer, has placed his "Moonlight" with Irving Berlin. Mr. Jack Mills has accepted "Love Chimes" and "Lullaby Blues" and by Mr. Remick.

Ben Black, who has agreed to write for Waterson-Harris-Snyder for a couple of years, will be associated with the J. A. MacMechin office.

the Art Harkman Band closes its engagement on the New Amsterdam R. of this month. Black is the pianist with the band.

John S. Dedmon, a Buffalo, N. Y., songwriter, has invented a "duplex double number" sheet music layout which is a sort of "two-in-one" songs combination. The "double" number contains two songs in one folder, each bearing a distinct title page, to sell for the price of one song.

The Huggars' and Chombers' Club, comprising people connected with the mechanical departments of the publishers and mechanical concerns, completed their organization last week. Jack Chugan was elected president. The club has 25 members to start. It will hold a breakfast shortly. Meetings will be held the first and third Tuesdays of the month hereafter.

The Synchronized Scenario Music Co. is negotiating with the M. P. P. A. for the use of the members' songs, on a royalty basis, in the arrangement of special scores to be issued by the Synchronized and played in conjunction with the various feature film releases. The revenue will amount to considerable if it is estimated. The Association is holding the proposition under advisement.

A new word roll company has made its appearance in the form of the Columbia Music Co., with headquarters in Chicago. Just what also in the form of increased revenue the new concern will have to be various music publishers in but a moment considering that the last catalog will be issued this month, but the firm is making a nature of the synchronization of its rolls to that each word of the lyrics will be arranged opposite its respective note in the roll performance and make its singing so much the easier.

J. H. Remick & Co., in conjunction with the Columbia Phonograph Co., is conducting a special publicity campaign for "Japanese Road-Man" this week. The Columbia concern has a wagon going around in New York, Brooklyn and Jersey City containing a load of "Road-Man" records, with a sign on the vehicle inviting the public to guess the number of disks in the load. Prizes are offered. The various Columbia stores are also carrying window displays, and signs telling of the guessing contest.

As compared to the alleged song lyrics of former days, the popular song of today is a revelation. Where formerly such high sounding lyrics as are common in the average 10-cent numbers would be considered only for production payment and discarded as a popular song commodity with the appellation "lightness," impossible, poetry, love, etc. it is the usual thing now. Someone once said something to the effect you judge a nation by its poetry and song.

As for the melodies, even they have improved. If one were inclined to temperance cynicism and sarcastically, one might say more "bit" songs have had their regular station from the cinema than ever before but that only goes to show that the songwriters are not much enough not to remember the tenets of the masters' composition and accordingly have made first attempts. But composing in song itself, must have advanced itself the past year and suggests the thought that the public is not left wanting in its desire for good songs.

Otto Krenn, formerly a solo singer at the Prospect, is now at the Madison in the same capacity. Eddie Lewis is also now stationed at the same theatre at present time, having transferred over from stage management at the Grandy Square.

Through this manner of organization an aspect of time to the player is omitted. VARIETY assumes full risk and acknowledges the Full Wall is a service to its own society for all those played with the Full Wall to VARIETY's credit.

11

One of Vanderbilt's best known associates and subjects, Must remain in New York.

GUS

MINSTRELS---AUD CHIC

100,000 People 4-Weeks-4

JAMES GORMAN, Jr.

Producer and Manager

LEW MONNINGER
Comedian and Stage Manager
BEN DE GAETANI
Tenor Solo

SAM CURTIS
End and "A Session in School"

BOB TENNEY
End and His Specialty

JIMMIE WALL
End and Specialty

FRED FREDDY
Featured High Lyric Tenor
O. A. MEREDITH
Musical Director

"Victory Belles" 1 Gayety Montreal
1 Empire Albany.
"Whirl of Mirth" 1 Penn Circuit 1
Gayety Baltimore.
White Pat 1 Majestic Swanton 9-
10 Armory Binghamton 11 Auburn
12-13 Inter Niagara Falls.
Williams Motie 11-2 Herchel Des
Moines 1 Gayety Omaha.

ATLANTA.

ATLANTA.—"My Lady Friends"
LOEWS GRAND.—Pop vaude-
ville.
KEITH LYRIC.—Vaudeville.
FOURTH. CRITERION. RIAL-
TO.—Feature pictures.

Loew's Grand theatre is using
the biggest Metro pictures in con-
nection with five acts of vaudeville.
The innovation has resulted in cap-
acity audiences at practically
every performance, although the
Grand has had no reason to com-
plain of lack of patronage in the
past.

The Porayth, a lynch house, has
installed an orchestra of nine pieces
in connection with its picture pro-
gram. Hitherto they have used an
organ alone. No raise in prices.

Vera Rial, daughter of Jay Rial, the
veteran circus publicity agent,
who died in Winston-Salem last
week, was playing with Emma
Panting in "The Girl in the Lion-
skin" at the Atlanta when the news
of her father's death came over the
wires. She left immediately for
Winston-Salem, which very nearly
closed the show, as it was a short
cast affair. By commencing re-
hearsals at 5 o'clock in the morn-
ing following Miss Rial's departure
Pearl Ford managed to get up in
the lines of Miss Rial's part and
gave a creditable performance at
the remaining shows.

The dramatic critics here went
wild over "Hedwig" at the Atlanta
for three days last week. Hedwig
Glass, of the Georgian, who is the

hardest critic to please in the south,
was fulsome in his praise of the
cast and production, and especially
eulogized the performance of Lou-
is La Roy as Alphonse Petibois. The
consensus of opinion of the three
papers was that the company was
one of the best ever seen in the
south. Jean Moore, Clara Palmer,
who has had a famous career on the
stage, Shirley Love and Maurice
Clark came in for extra space.
Whitney Hennington, the musical
director, also drew a complimentary
notice, and yet the show did little
better than a fair business.

ATLANTIC CITY.

By Charles Schauer.

G. R. Durley has been established
at the Apollo in association with
Manager Fred Moore. Mr. Durley
is in charge of the house this week
during the vacation of Mr. Moore.
H. E. Monaghan has also been
added to the staff of the house as
associate treasurer. The Apollo
has been suffering from cancella-
tions of its bookings recently to a

noticeable extent. Three dark days
last week, three this, and a return
of Grant Mitchell in "The Cham-
pion" are the results. The cancella-
tions include Emily Stevens and
"Cuckoo."

The Vaughan Glaser Stock opens
at the Woods Monday with "Civil-
ian Clothes."

"Mandarin," the Steinhardt spec-
tacle play at the Globe Monday, for
one week. The play features
Brandon Tynan.

The Steel Pier completed its sea-
son Sunday.

The excitement of theatrical life
gained an unexpected variation
Monday when "Icarus," the new
Lee Morrison piece, hove in from
Philadelphia.

The production, once known as
Lillian Russell's famous "Wildfire,"
is not a Broadway production, but
for any portion of the road it is
more than acceptable. Its pleasant
refinement, its sure-fire pep and
its speed, its refreshing pleasure

made it more than ordinarily a fig-
ure of musical comedies to be en-
joyed for the pure entertainment
they offer.

The cast, though not distin-
guished, the music, though reminis-
cent, and the story, though not of
new material, all received their
share of an excessively interesting
and buoyant production.

BALTIMORE.

By F. S. O'Toole.
AUDITORIUM.—In a play so full

RHODA BERNARD

"CHARACTER COMEDienne"

PLAYING LOEW CIRCUIT

This Week (Oct. 25), New York American, First Half — Boulevard, Last Half

THE POPULAR AMERICAN COMEDIAN

MEL KLEE

Next to closing at B. F. KEITH'S PALACE THEATRE NOW This Week (Oct. 25)

BOOKED SOLID Seasons 1921-1922—KEITH CIRCUIT

Direction ROSALIE STEWART

LEE MUCKENFUSS

PAUL **NOLAN** and GERTRUDE **NOLAN**
THE JESTING SWEDS

THIS WEEK (Oct. 25), B. F. KEITH'S RIVERSIDE
NEXT WEEK (Nov. 1), B. F. KEITH'S, BOSTON

Booked solid over the Keith Time by the reliable representative, NORMAN JEFFERIES.



HILL'S

THEATRE
AGO

100,000 Satisfied Patrons

Pete DETZEL and CARROLL Joe

End—Interlocutor—Specialty

JACK WARDROP
Baritone Solos

FRANCIS "JACK" TYLER
Baritone Soloist

JOE "RAGS" LEIGHTON
Comedian

RICHARD SIMSON
Basso Profundo

BEN S. MILLER
Band Master

JOHN P. ROGERS
Interlocutor and Bass Soloist

GENE PEARSON
Female Impersonator and Soprano

of action as "The Purple Mask" the star, Lee Ettrichstein, has not such a suitable vehicle as his former success to display his art in reading with distinction brilliant lines and high comedy but favorably impressed the audience opening night and should draw well here.

LYCEUM.—"Senya" is romantic play of the old school. Opened Monday in large benefit house and was well received, due to the hard work

of Violet Heming and Otto Kruger, whose sincerity in several scenes between the prince and his peasant girl is so impressive they are remembered above the theme.

MARYLAND.—Vaudeville. **ACADEMY.**—"The Half Moon" is a Dillingham production that is just starting out and is headed straight for Broadway. This is enough to draw good crowds, but due to the popularity of the stars. Cawthorne,

Santley and Ivy Sawyer should play here to capacity at most of the performances.

FOUR.—"The Acquittal," which had its premiere here last season, plays a return engagement. This is a mystery play which makes a fascinating story and is intense but by no means sombre. Crystal Hearne in the leading feminine role rises splendidly to the requirements of her Madeline Winthrop.

HIPPODROME.—Pop vaudeville. **GAYETY.**—"The Tempters."

COLONIAL.—Blackstone, the magician, returns here with some new illusions, and for nearly three hours he pulls off stunt after stunt in a manner deserving of better patronage than he is getting in this house.

PALACE.—Too much slap stick comedy weakens "Flashlight of 1920" until it is one of the poorest shows to play at this house this season.

FOLLY.—"The Cheer-Up Girls" have the type of burlesque that this house specializes in.

LYRIC.—Anna Pavlova returns here after an absence of several years and was enthusiastically welcomed by an audience which filled every chair and used up a lot of standing room in this large theatre. She is supported by an excellent company by whom most of the program is danced. After the Gavotte Pavlova, danced by request, the applause lasted for five minutes, but Pavlova smilingly shook her head and brought to a close one of the most successful dance recitals ever held in this city.

PARKWAY.—Handling a legitimate role for a change, Fatty Arbuckle

ACTS—MATERIAL

Written by Carl Homan, Amore Success, 1918 East 12th, Indianapolis, Ind. P. A.—I Write for You, Yeoman and "Lester"

WHAT BALTIMORE THOUGHT OF THE CAPTIVATING AND FASCINATING

FAY MARBE

READ

BALTIMORE "STAR"

Fay Marbe, the talented and beautiful young and musical comedy and movie star, is, perhaps, the most striking feature of the bill, because, in addition to her exuberantly captivating manners, personality, grace and skill in the song and dance, she is newer and fresher in the acquaintanceship with her audiences, not so well known to vaudeville houses as the others on the bill, and she presents some new emotions. Her costumes are beautiful.

BALTIMORE "NEWS" KEITH VAUDEVILLE

Every now and then vaudeville unearths a "surprise" act that is remembered for many a day. In this connection it can be said that Fay Marbe, who has also jumped from musical comedy to the movies and then to the two-a-day, is a big "surprise package." Attractive of face and figure, with a pleasing singing voice and some clever dancing, Miss Marbe is sure to be a big feature wherever she appears.

Kate Dinore and Sam Williams have a new skit, "Wanted, a Cook," that has a laugh a line. But it remains for "Blackface" Eddie Ross to have them rolling off their seats with his drill stories about different members of his family. His banjo playing and whistling are also a treat.

COMMONWEALTH OF MASSACHUSETTS

SUFFOLK.—*vs.*
I hereby certify that at the Superior Court, holden at Boston, within and for the said County of Suffolk, on the fifth day of March A. D. 1920, a divorce from the bond of matrimony—Nisi—was decreed by the Court between LILLIAN M. CALVERT, of said Boston, Plaintiff, and ROBERT H. CALVERT, JR., of Brooklyn, in the State of New York, Defendant, in favor of said Plaintiff, for the cause which is fully set forth in the libel on file in said Court, to wit:

Insurrection on the part of said Defendant, with leave to the Plaintiff to resume her maiden name, Edith M. Denton.

To become absolute after the expiration of six months, unless the Court shall have for sufficient cause, on application of any party interested, otherwise ordered.

And on the sixth day of September, A. D. 1920, the said six months having expired, and the Court not having otherwise ordered, said decree became absolute.

In testimony whereof I have hereunto set my hand and affixed the seal of said Court, at Boston, this nineteenth day of October, A. D. 1920.

(Signed) EDMUND R. PHINNEY,
Assistant Clerk.

BOOKED SOLID SEASON 1920-1921

CHARLES MARTIN

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NEW YORK, N. Y.

B. F. KEITH'S RIVERSIDE THIS WEEK (Oct. 25)

NEXT WEEK (Nov. 1), ALHAMBRA

RASSO

"EUROPE'S WELL KNOWN JUGGLER"

This Week (Oct. 25), PALACE, CHICAGO

Next Week (Nov. 1), MAJESTIC, MILWAUKEE

MISS FLORENCE MAYO

The Queen of Versatility

MUSICAL, JUGGLING, GYMNASTIC, TRAMPOLIN AND CONCLUDING WITH HER FAMOUS AND ORIGINAL BACK SOMERSAULTS ON A RUNNING HORSE

In this new act are two beautiful girls and a pianist. The act opens in "one" and goes to full stage with trampoline work and bare back riding on two snow-white horses. Own scenery.

All material in this act is protected with the N. V. A. and Variety

For all particulars see PAUL DURAND

buckle is making good as the star in "The Round-Up" at this theatre and another one further down town under the same management.

NEW.—An unusual melodrama, "Blackmail."

STRAND—"Fond for Scandal."
The Colonial, 315-19 North Eustaw street, was sold at auction Monday to the Camden Realty Co. for \$47,500. Ephraim A. Camden, president of the purchasing company, said he would announce later what disposal

tion he would make of the property. Sale was made for William Erwin Bonn, trustee, under decree of Circuit Court No. 2. The property consists of two lots, one fronting 70 feet on Eustaw street, with a depth of 55 feet, and subject to a ground rent of \$1,500; the other lot is in fee simple and is 49x50 feet. Originally St. Mark's Lutheran Church, the building was rebuilt and converted into a playhouse about 20 years ago by Blair & Havlin. The theatre has not been successful for the past

seven years, has changed hands many times and has been known as the Circa, Savoy, Disney's and the Colonial.

Mrs. Beatrice Forbes-Robertson Hale, niece of Sir Johnston Forbes-Robertson, English actor, addressed a large audience in behalf of picture theatres being open Sundays. By the recent decision of the Court of Appeals this referendum will not come up for a vote by the people this election.

Stage rehearsals of "Carmen" by the Baltimore Opera Society have been started under the direction of John Hailing, whose work in staging "Aida" last season was excellent. There will be about 100 singers in the production and rehearsals will be in order every day until November 2, when the first performance will be given at the Lyric. After the engagement here a short tour of the larger cities of the South will be played. Ernest Davis, the leading tenor of the Boston Opera Co., has been secured to sing the role of Don Jose in the production.

Motion picture operators, according to advices received from the local Federation of Labor headquarters, have asked for an increase in wages, to take effect Nov. 1. From another source it was learned that the rate asked is at the rate of 20 cents an hour over the present schedule. The men are now drawing down approximately \$45 a week for a nine-hour day. The local exhibitors are already advertising for non-union operators to replace the ones now working in view of the fact that the men refused to talk over the matter other than to declare that they would walk out November 2 unless their demands were met to the letter.

Thomas D. Goldberg, of the Exhibitors' League, said this morning

that the exhibitors had met the operators on three occasions in an effort to come to a settlement. The present contracts between the exhibitors and the operators call for a wage of 10 cents per hour. The operators refused to sign new contracts which go into effect Nov. 1 unless they are paid 50 cents an hour. The exhibitors offered them 30, which they refused, and the operators also refused to arbitrate the matter after the exhibitors had offered to present the question to

any three leading men in the city.

The Colonial pictures, at Gay and Washington streets, which has been closed for the past two months, has been extensively remodeled and enlarged after the plans of John Freund, and was thrown open to the

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Direction H. B. MARINELLI

THE MOST SENSATIONAL SONG

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Here's YOUR Copy

MARGIE

BY BENNY DAVIS,
CON CONRAD and
J. RUSSEL ROBINSON

Moderato

Full ready

Voice

You can talk a-bout your love af-fair, Here's one I want tell to
You can pic-ture me meet ev-ry night, I can't wait on - till they

you start: All night long they sit up - on the stairs,
Ev-ry thing he says just seems all right,

He holds her close and starts to con-
I want to learn that stuff by heart:

Chorus

"My lit-tle Mar-gie I'm al-ways think-ing of you; Mar-gie
I'll tell the world I love you; Don't for-get your prom-ise to me -
I have bought a home and ring and ev-ry-thing, for Mar-gie
you've been my in-spir-a-tion; Days are nev-er blue -
Af-ter all is said and done, There is real-ly on-ly you - Oh!
Mar-gie, Mar-gie, it's you." "My lit-tle you"

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ALBERT VON TILZER

Wrote (Opening)
"A Bag of Tricks"
"You Don't Know What You've Got
Until You Get It"
and
"John Leave the Room"

HARRY BREEN
and
JIM CONLIN
(Conlin and Glass)
Wrote "Indian"

HARRY PUCK

Wrote parody on "Dear Old Pal"

WALTER HIRSH
EARL BRONSON

Wrote "Oil Can"

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public Monday evening. The theatre now measures 200x50 feet and is one of the most popular of the

neighborhood theatres in this section of the city.

BOSTON

By Len Libbey.

ORPHEUM, LOWE—Pictures and vaudeville.

BOSTON—Pictures and vaudeville.

ELGIN—Pictures.

BOWDOIN—Pictures and vaudeville.

SCOLLAY OLYMPIA—Pictures and vaudeville.

GORDON'S OLYMPIA—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE—Pictures and vaudeville.

ST. JAMES—Pictures and vaudeville.

PARK—Pictures.

MOHORN, BEACON, CODMAN SQUARE, OLD SOUTH, PENWAY, EXETER STREET, LANCASTER, FRANKLIN PARK—Pictures.

SHUBERT—"East is West" to good business with little indication of any big cut at the box office be-

cause of the presence of another Chinese play in town.

WILBUR—"As You Were" for second week with Bernard and Bordini going over big.

MAJESTIC—Final week of "Way Down East," the film.

HOLLIS—Last week of "Transplanting Jehu."

COLONIAL—Second week of "The Follies" which got away to good notices and is going as big as usual.

THURMONT—"The Son-Daughter" on the second week.

PARK SQUARE—Frances White still pulling them in with "Jimmie" which appears to be in for a good run.

PLYMOUTH—"Brandal" creating quite a bit and getting the business.

BOSTON OPERA HOUSE—Second week of "Cinderella on Broadway."

COFFEY—Henry Jewett Players using "Nobody's Daughter."

ARLINGTON—"Paddy, the Next Best Thing."

HOWARD—"Sweet, Sweetie Girls."

CARINO—"Town Scandals."

GAYETY—"The Bostonians."

THURMONT TEMPLE—"Humor-que" on the last week.

The town was without a new show on Monday night. There are plenty of changes scheduled for the coming week. Business is holding up well at all the downtown houses with ideal weather conditions prevailing.

The closing down of the Jimmy Hume show has left the Globe, the new Fringer house here, without an attraction until Nov. 15. Then "Frimale" will come in there and with this show Fringer will make his first legitimate bid for patronage for the newly acquired theatre. The other shows, while good, have not carried sufficient reputation to overcome the handicap of a house that for several seasons had a rather checkered career.

BUFFALO, N. Y.

By Sidney Burton

SHUBERT TRUCK—"Greenwich Village Follies" Doing a bang-up business thanks to clever press plugging.

MAJESTIC—"Clarence," Tarkenton and the strength of the show's

metropolitan run giving the attraction strong pulling power.

RHEA'S—Vaudeville.

RHEA'S HIP—Pictures. Norma Talmadge "The Branded Woman," Margaret Owen, Soloist; last half, "Cupid, the Cowpuncher."

RHEA'S CHUTE—Pictures.

"Behold My Wife," Bennett's "Fickle Fancy."

GAYETY—Burlesque. "Girls of the U. S. A."

ACADEMY—"Round the Town" with Hamp and Bently. Burlesque.

OLYMPIC—Pop vaudeville. Par-

ple House, Armstrong, E. J. Moore, Williams and Lee, Jack in the Hat.

LYRIC—Picture "Life's Twist," Vaudeville, Lobette's Bear's, Walters Wanted, Collins and Hill, Fields and Robertson, Grace Leonard.

EMPIRE—"Mutt and Jeff at the Races."

WANTED—Partner

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or a complete original caption; or a real
stymied song? I will write you anything
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HARRY JENKINS

NEW YORK CITY

STRAND—Picture. "The Fighting Shepherdess." "A House of Mystery." last half. "The Turning Point."

Pioneer engineered a special luncheon for exhibitors at the Strand at which the first showing of "The Sun of Tomorrow" was given.

J. E. Kimberly has left Pathé to take charge of Vitagraph. Wm. Allen, who formerly filed the job,

goes to Vitagraph's Toronto office.

Under the caption "Buffalo's Leading Theatre," the cover of Allen's Court Street programme carries the following: "Allen's Vaudeville, The Amusement Center of Buffalo, 'Allen's Hippodrome, The Best in Motion Picture Presentation,' 'Allen's Criterion, Home of Super-Paramount Productions,' and 'Allen's North Park, Opening in November.'"

Alvin Morris of the local Paramount office received the third prize in the National Paramount Week contest. Morris has been at the Buffalo office less than six months.

Chauncey Olcott appeared daily in the lobby of the Inquirer in golf togs. Several of the sporting editors took occasion to interview him on the sport and Olcott recalled some former stage celebrities, including

George Fuller Golden, with whom he had played.

CLEVELAND

By J. Wilson Roy.

OPERA HOUSE—Robert B. Mantell in rep. Next week, Chauncey Olcott.

KNIGHTS—Vaudeville. PROSPECT—Creative Grand Opera Company.

LOU'S LIBERTY—Pop vaudeville.

GRAND—Pop vaudeville. PHOENIX—Harry Watkins, Twentieth Century Four, Jack and June Laughlin, Spanish Trio, Hank's Crack-jacks and pictures.

MILES—Four Dances, Countess Verona, Claire Vincent and Co., Otto Brothers, Spelman and Henry and pictures.

EMPIRE—"Beauty Rescue." STAR—"Powder Puff Revue."

BUCLID—"Beatless Sea." STRAND and METROPOLITAN.

"Curtain." ORPHEUM and KNICKERBOCKER—"The Master Mind."

WILLMAN—"You Never Can Tell." MALL and ALHAMBRA—"30 East."

GAITEY—"Hill's Oasis" and "Cupid's Roundup."

No slump here; all houses are doing business.

Robert B. Mantell has added "As You Like It" to his repertoire.

Coming attractions for Opera house include Ed Wynn's Carnival, "Mary," David Warfield in "The Return of Peter Grimm," and Lorraine Vlieg in "The Son-Daughter."

DES MOINES.

By Don Clark.

"Listen Lester" did big business with four performances last week. House dark three days this week. Then "Royal Vagabond." Hitchy Koo 1917 and May Robson.

Singers Midgets at Orpheum this week, bring heavy business.

"At 9:45" in stock at Princess this week.

Chicago Grand Opera Company did big business two days last week under management George Frederick Ogden.

Films: "Forty-five Minutes from Broadway," Des Moines. "Behold My Wife," Hialeah. "A Cumberland Romance," Garden. "The Stranger," Palace. "Bright Maids," Majestic. "Her Honor the Mayor," Empress.

DETROIT.

By Jacob Smith.

San Carlo Opera Company at the Shubert-Detroit. Big seat sale and looks like capacity all week, indicating that there are many people who enjoy grand opera at popular prices. Next, "Aphrodite."

"Monsieur Beaumarchais," New Detroit. Next, "Apple Blossoms."

"Her Family Tree" may remain a second week at the Shubert-Detroit.

At the photoplays: "The Texas," Washington; "Restless Sea," Majestic; "Something to Think About," Broadway-Strand; "No-mads of the North," Madison; "The Great Redoubt," Adams.

Herb Weil, of Port Huron, is planning a new 1,000-seat house for town and one seating 600 at Marysville, a suburb.

Work has been resumed on the new theatre for Grand Rapids, which will seat about 2,000, so equipped that it can play vaudeville and pictures.

At the burlesque houses: "Girls from the Palace," Cadillac; Ed Lee Wroble, Capotey, Jack Reed's "Reed and Breakers," Avenue.

The home of John H. Kunschy, theatre magnate, was entered last week and wearing apparel and jewelry stolen to the value of \$5,000.

It is likely to offend the morals of Detroit. Jackson Haag, dramatic critic of the Detroit "News," accompanied the party and made the following statement upon his return: "Aphrodite is not only well clothed but dull. At best the play depends for its popularity almost

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The size of the advertisement has no bearing in the selection. Matter only will be considered.

Some years ago artists when advertising in Variety devoted considerable thought to their announcements. They made them punchy by catch lines, phrases or subject matter leading up to the main point of the announcement. This was nearly always of a humorous character and kept the advertising section of Variety very lively.

In the multiplicity of other affairs this forceful manner of advertising by artists has been lost with the announcements of past seasons merely matter of fact statements. While it may accomplish the same publicity result, the snappy style of ad makes better reading and, therefore, obliges the name of the advertiser to linger longer in the minds of the reader.

The selection bi-monthly of the advertising prize winner will be made by committee of three from the staff of Variety, with no member of Variety's staff allowed to write an advertisement that shall enter into the competition.

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CHARLES EMBLER at the piano

Direction ROSALIE STEWART

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OUR WHOLE TICKET ELECTED
HITS—HITS—HITS

OUR PRESIDENT

"OLD PAL

Why Don't You Answer Me"

OUR GOVERNOR

LOOK WHAT YOU'VE DONE

With Your Dog-Gone Dangerous Eyes"

OUR SENATOR

"SINGING THE BLUES

TILL MY DADDY COMES HOME

OUR JUDGE

"When I Looked ^{In} Your Wonderful Eyes"

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Under new management. 101 newly renovated rooms—all modern conveniences—

Kitchen privileges. Rates: \$8 and up. MARTIN A. GRAHAM, Manager.

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THEATRICAL

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GAYETY.—"The Sporting Wild-

ness."

CENTURY.—"Puss Feet."

ORPHEUM.—Vaudeville.

EMPIRE.—Musical stock.

LOEW'S GARDEN.—Vaudeville.

GLOBE.—Vaudeville.

NEW. ROYAL.—The Restless

Sex.

NEWMAN.—"In the Heart of a

Fox."

TWELFTH STREET.—"His Own

Law."

LIBERTY.—"Sweet Lavender."

The Sim, "While New York

Sleeps," playing to big business at

the Shubert at a dollar top, will

have its second Kansas City run at

the Idle Hour theatre, an all-night

house, with the regular price 25

cents prevailing.

The engagement of Tom Burke,

Irish tenor, heavily billed to appear

in Convention Hall here, Oct. 24,

has been cancelled.

Dottie La Salle, one of the principal

actresses of the "Jazz Babies," who

has been in a local hospital for the

past two weeks, left this week for

Milwaukee, where she will join her

husband, Happy Benway.

Manager Gray, of the Grand, the

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Klaw & Erlanger House, has been particularly unfortunate so far this

season, as practically all of the attractions he has had to offer

failed to meet with the approval of either the amusement lovers, most

of whom stayed away, or the critics. "The Royal Vagabond" opened

to good business Sunday, but was severely panned the next morning

and business the balance of the week was not up to the average.

even the George Cohan name, which was featured in the advertising

failing to attract. The current attraction is "Hitchy-Koo."

Kansas City was the Mecca for

numerous business managers and agents this week. Among those

men around the tables were business manager Hunter; representing

Al Johnson, Mel Raymond; ahead of Guy Bates Post, El Goodfriend;

representing "The Girl in the Limousine," agent Bernstein, for the

Fanchon and Marco Revue, Percy Hill of the Ed Wynn Carnival and

Harry Teet, scouting for "Hitchy Koo."

Manager Gray, of the Grand an-

nounces the Fanchon and Marco

Revue for week of Nov. 1. This

will make the sixth week of musical shows for this house.

The Ed Wynn Carnival, which

opens here Oct. 31, will have an opportunity to learn the merits of

the show as a road attraction, as this is the first stand for the company

outside of New York and Chicago.

The attractions coming to the

Shubert, following the Johnson en-

gagement are "The Girl in the Limousine," Guy Bates Post in "The

Moonquaker," "Buddies" and "The Bird of Paradise." I am the above

list of shows business will be good at this popular house for the next

few weeks.

Al G. Field's Minstrels at the

Tulane next week, to be followed by "The Man Who Came Back."

Fanchon has gone over the top,

showing a profit for the past two weeks, with the receipts mounting

steadily.

The Palace has tilted its addition

Geraldine Farrar is traveling in a private car while touring the south.

Lillian Mortimer is breaking in a sketch on the Keith southern time. It encompasses five people.

Managers Finnan and McCoy have moved into their own apartment in Toulouse street.

Tom Campbell is out with a challenge to play golf with any person connected theatrically in this city. No takers.

The Liberty is employing quite a display to accompany "Down on the Farm," with chickens, cows, farmers and farmwives decorating the sidewalk in front of the place.

That prince of plungers, Harry Quinn, is expected in this city next week. Quinn is the Freeman Hornstein of New Orleans.

LOEW'S.—Rain in torrents Sunday, but they were packed in at Loew's to witness the first half of the program, which ranked above the average. Wanda and Toots, two seals, getting through a series of tests that were different; made a corking opener, gathering large returns. Ethel Levy Trio, three local youngsters who have been routed over the Loew time, connected easily with snappy dressing and swift patter.

Edwin edding and Co., presenting a smart edit styled "Prosperity," played splendidly, rising to prominence and holding the audience rapt throughout. The two last lines let the act down some and could be supplanted by others more punchy. Newport and Birk registered undeniably with an act in one of the obnoxious sort that seldom mixes with small-time audiences.

Dance originalities presented by Adolphus shaped up like the best temperance moment this circuit has offered in months. Ethel O'more, featured, surprised many performers with names on the major tour. The others are striking in appearance and highly proficient in their work.

ORPHEUM.—Dancing show at the Orpheum this week giving the program sprightliness and verve.

Herbert and Dora, opening, were excellently received, getting more than any act in the first position this season. They are real acrobats with feats that are different. Jenks and Allen were impeded at first by a disturbance in the audience, but

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NEW YORK CITY

gathered momentum toward the end, leaving to approval.

Ed. Janis and Co. stole the show in third position with the swiftest dancing shown around in months, and a remarkable artist in Carmen Becker, who seems destined for great things.

Fenton and Field up-to-date two-act in blackface scored decisively and can serve as a model. Their stuff is bright, clean and new.

DeWolf Hopper's dog drop in the exchequer to clothe their offering which is clothed in regal style. If it the sartorial flash rather than the torquiduous endeavor that has headlined them but they sell their matter like thoroughbreds.

Lyons and Yonce pleased but did not register as upon previous visits. The Magleys had tough sledding following all the dancing ahead but did very well considering. The fast whirling in conclusion earned distinct approval.

FANTAGES.—Mixed show at Pantages with "The Heart of Annie Wood" occupying the stellar position.

Tom Mills, starting the show, did not mean much to the crowd. His cycling turn in threadbare, all of it being done here many times. Curly and Althoff, two girls, dressed headily, picked up their running and got away slowly after contributing several popular ditties.

Mid Lewis did not appear. Ann Brown deputized, getting over with a couple of ballads.

Sam and Goldie Harris with their street car turn provoked laughter at times while at others their efforts seemed laden. Overplaying caused silent apoplexy.

Jack Heddy was the applause hit, achieving a success of proportions with his stentorian method. "The Heart of Annie Wood," appealing with its pretty story and repeated playing. It made a dandy closer, lifting the show where it needed lifting most.

PITTSBURGH.

By Coleman Harrison.

"Hobbes" opened to large attendance at the Pitt, and will probably remain a second week. The first time any legit production has stayed that long this season.

The Thurston Hall Stock Co., at the Hubbard, is to get a new leading woman in May Buckley, who comes here next week to play the lead in her first starring vehicle, "Polly with a Pistol." Florence Johns, who has been playing opposite the leading man to date, has been doing fine work, but Miss Buckley was due to all the role at the outset and was prevented by other engagements.

Florence Moore is drawing heavy attendance to the Alvin in "Breakfast in Bed." Barney Bernard in "His Honor, Abe Petash," next.

Warfield is drawing capacity as usual at the Nixon, where he is playing "Peter Grimm." "Clarence," next.

A campaign song written by a local woman, Mrs. Joretta Bruce, has struck popularity in Marion, O., at the Harding celebrations. It is called "When Harding's in the White House."

Charles Marsh, for several years leader of the William Penn Hotel orchestra, is the new conductor of the Olympic Theatre orchestra.

ROCHESTER, N. Y.

By L. B. Sheffington.

LYCUM.—"The Girl in the Spotlight." First half; "Up in Mabel's Room," second half.

TEMPLE.—Vaudeville.

GAYETY.—"The Roadland Girls." FAYE—Olivia and so on. Renoma, Charles Ledwith, Granville and Fields, Jean Aubrey, McNally and Ashton, with Bruce Hayakawa in "Li Tung Lang."

FAMILY.—Nat. Fields company in "Hallow's Pranks."

COURTIAN.—"The Girl Who Came Back."

VICTORIA.—Vaudeville and pictures.

RESIDENT.—Constance Tabnadge in "The Perfect Woman."

LEWIS STAR.—Marion Davies in "The Restless Sex."

Hanna Kohler has joined the

GUY RAWSON and FRANCES CLARE

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LUBIN AND LEWIS

Booked Solid
LOEW CIRCUIT
Horwitz & Krause

BREAKAWAY BARLOWS

"Laughs and Thrills"

Fielding musical comedy stock at the Family.

SYRACUSE, N. Y.

By Chester G. Babin.

WINTING.—All the week, "The Mandarin." Had first American presentation here Monday.

EMPIRE.—Dark the first half. Last half, "The Girl in the Spotlight."

H. P. KEITH'S.—Vaudeville.

HARTABLE.—First part, "Victory Belies," burlesque; last half, "Ten Nights in a Barroom."

TEMPLE.—Vaudeville.

CRUCENT.—"The Homericque" held over Monday and Tuesday; did capacity, starting Wednesday.

Marion Davies, "The Restless Sex." Certain to do good business here, as the cast contains Charlie Blackwell, native Syracusan, and Ralph Kellard, who headed stock companies at two local theatres for years.

STRAND.—First part, "The Lamp and the Woman." Unique in that Louise Glum is the only woman in the cast. Elaborate production.

RICKEL.—First part, Connie Talmadge's "The Love Rapier." One of the funniest screen plays presented here.

NAVY.—First part, "Madame X," with Pauline Frederick, held over last week. Last half, Tom Moore's "Stop Thief."

Syracuse theatre audiences are notably "handcuffed." Manager W. Dayton Wofford of R. P. Keith's is asking to solve the problem by flashing a slide, suggesting that the folks down in front applaud occasionally, and adding that everyone appreciates approval when merited.

Pavlova and her Ballet Russe will appear at the Jefferson St. State Armory here on Nov. 13 under the direction of Francis P. Martin, former manager of the Empire Theatre here, and under the auspices of Company C, Third Infantry, N. G., N. Y. This is the first time an attempt has been made to present a show of this caliber at the Armory. Martin recently packed the place with 12,000 Curcl.

The Winting will have "Always You" the first half of next week, with "Up in Mabel's Room" coming in the last half.

The Top is parking 'em in with Mary Miles Minter in "A Cumberland Romance" this week.

Tom Willsa, "The Prisoner Spirit" comes to the Empire the last half of next week.

Victor Herbert in person conducts the orchestra at Thursday's opening here of "The Girl in the Spotlight."

The Mispah Auditorium here, located in the First Baptist Church, is dubbed by the church's authori-

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CEDRIC LINDSAY

AND HIS CIGAR BOXES

Direction GENE HUGHES and N. E. MANWARING

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"A HIGHLAND ROMANCE"

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tion as "the musical center of Syracuse." It bids fair to lose that designation to R. P. Keith's theatre. The local house's programs have been presenting at least one real musical feature weekly. Of late, first came the "Russian Cathedral Singers," followed by two operatic stars. This week the house is again attracting the music lovers with Karlson, the Persian pianist. Many of the habitués of the Mispah concerts are now to be seen weekly in Keith audiences.

D. W. Griffith's "Way Down East" will be brought to the Winting here for a two week's run, starting Nov. 1. There will be an orchestra of 35. This is the first time that a local big house has tried to put over a film for a two weeks' engagement, although it is not uncommon for pictures to be held over.

"Iron" week, Nov. 22, at the Winting.

Sunday performances have been discontinued at the Avon, Watertown. Patrons of the house who complained that Sunday shows were undesirable are responsible for the shift in policy.

Senator J. Henry Walters of this city, who leaves the State Legislature to devote his time to the legal ends of the Keith vaudeville chain, closed his office at the Capitol, Friday. All his personal effects have been shipped to New York where he will maintain headquarters.

Frita Kreiner will appear in concert at the Avon, Watertown, Nov. 1.

John J. Dolan has leased the Carthage Opera House, and has assumed management. Dolan also owns the Hippodrome at Carthage. T. J. Quirk who has been running the opera house will return to New York. Lawrence Carby will take charge of the Hip for Dolan.

When Audrey Munson, once famous artist's and sculptor's model and screen star, goes to New York this week, she will be either interviewed there by a representative of Metropolitan Pictures Corporation of Boston, or will be supplied with funds to permit her to proceed to Boston to negotiate with the Boston City producing company which, through "The Syracuse Journal," made Miss Munson her first offer of work since her poverty-stricken plight became known to the public.

WASHINGTON, D. C.

By Hardie Macken.

KEITH'S Vaudeville.

SHUBERT-BELASCO.—William

NEW YORK THEATRES

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BUCKINGHUNDAY
TOM MOORE
In "OFFICER COO"
REVIEW—SCENE—NEWS
Capital Grand Orchestra
Erno Rapce, Conducting

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Sir Barton and Man o' War
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SAM H. HARRIS Presents
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A New Comedy by ARON HOFFMAN
With OFFICE HONEY
JOHN GOLDEN Presents

"LIGHTNIN'"

GAIETY Broadway & 42nd St. Eve 2:15
W. 10th, W. 11th, W. 12th

Knickerbocker

W. 10th, W. 11th, W. 12th
W. 10th, W. 11th, W. 12th

"MARY"

1917 IT A
GRAND OLD
DAME?

HUDSON

Thos., W. 42nd St. Eve 2:15
W. 10th, W. 11th, W. 12th

GEO. M. COHAN'S

Production of
"THE MEANEST MAN
IN THE WORLD"
MR. COHAN in the Title Role.

REPUBLIC

Thos., W. 42nd St. Eve 2:15
W. 10th, W. 11th, W. 12th

"The Lady of the Lamp"

As Original Play by Earl Carroll.
WITH
—GEORGE SAUL—ROBINSON REYNOLDS—

ELTINGE

Thos., W. 42nd St. Eve 2:15
W. 10th, W. 11th, W. 12th

"LADIES' NIGHT"

A New Fable in Three Acts, With
A SUMMERLAND
ALVIN KID
CHARLES BOGUELS
EVELYN GOSWELL

GOOD TIMES

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WEEKS IN ADVANCE

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FRANCES STARR

in "ONE" A NEW PLAY BY
EDWARD KNEBLER

CENTURY

W. 10th, W. 11th, W. 12th
W. 10th, W. 11th, W. 12th

MECCA

W. 10th, W. 11th, W. 12th
W. 10th, W. 11th, W. 12th

"Enter Madame"

WITH
GILDA VARESI
NORMAN TREVOR
FULTON

Right of the Victor Phonograph
article—Henry Burr, Billy Murray,
Frank Crutten, Albert Campbell,
Monroe Silver, John Meyer, Fred
Van Rye and Frank Banta are to
appear at Poli's theatre Sunday,
November 2.

The Gaiety is offering "Fables of
the Day," while the other burlesque
house, the Poli, is presenting "Tid
Bits of 1928."

T. Arthur Smith's musical attractions
are doing wonderful business.
The concert to be given by Gail
Curt on the third at Poli's house
practically sold out at this early
date.

Young Captain Dering is the hero of Akbar, bringing reinforcement to a beleaguered British garrison. Returning to London he makes a wealthy marriage, but the young people have too much. Life gets to be a bore, and Dering goes to his father-in-law only to find him murdered by a woman he had betrayed. Rather than have his wife know the truth about the father she adores he assumes the guilt, flees and lets it out he is dead. A false friend, Captain Willoughby, with his wife and mistresses for sons and daughters, but this same Willoughby has a bad record behind him in India where he betrayed the Rajah's sister. The Rajah's elaborate planned revenge, bringing about Dering's rehabilitation, supplies piping hot melodramatic stuff.

Get this picture. Its 4,000 feet will pack your house. *Lead.*

Robney Todd	James O. Harvoss
Tom Todd	Edward Hines
Mrs. Todd	Aggie Morning
Nance Pelt	Leatrice Day
Martin Harvoss	Edward Noss
Joe Pelt	William Robert Pelt
Cash Bailey	Sedney Franklin
Rev. Mr. Ninko	Bert Hattley
Larry Shynoe	Frank Housh
Deanna Noss	Robert J. Chandler
Lige Cushten	Nelson Matthews

In the romantic Swiss atmosphere

Remains Fiddling, as the star, does some sincere work. Velvet Hoban, featured, seems to take all honors by an inordinate amount of temperament. She appears to be

This is a corking 'niversal!

The little Japanese star who carries the role of the heroine, Yuko Oda, gave an unusually effective performance, the surprising feature being the amount of action in her facial expressions in the close-ups. She looked pretty throughout the picture, and the role carried a great deal of sympathy. Stanhope Wheat-

wife steals an important Government paper from the husband, and the wife gives herself in death to the lover so that the paper may be returned. It makes for an unhappy ending to the picture, but it is a relief occasionally to see a production that does not provide the everlasting climax at the end. Fred.

and Women, a Shockingly, Stokingly Display. It's Wicked and Wise, it's Naughty but Nice, it's Peppy with Spice, it'll Open Your Eyes, it'll Make You Gasp, it'll make your Ears Tingle, it'll Make you Blush, but it's Delicate, and — **HOW YOU WILL LAUGH.**

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AMONG THE WOMEN.

Speaking of clothes, "The cat swallowed a ball of yarn and the kitties were born with little sweater coats!" That belongs to Lynn & Howland, two very amusing men whose act could not have been better even with a girl in it.

As it happened at the Riverside, most of the ladies were reserved to vamp Arman Kalia. There were 13 of the kind Kipling ranted about, and one good little blonde called "Virtue," who was up against "Extravagance," "Passion," "Wine," "Chance" and their clique.

"Passion" were a scarlet velvet cape, with green jeweled serpents. When she drew this open, what a gasp! There was audacity in the sheer black lace harem trousers, worn with no waist (except Cleopatra trap-pings!). When she discarded the pheasant feather hat and red cape, a cap of rhinestone horns with black chiffon hanging in long strands veiled her diaphanously as she impersonated "Temptation" in the Garden of Eden.

"Extravagance" was prettiest of all—a girl with olive skin and jet hair. Her silver bodice was undecorated except for pearls. The skirt was a rainbow flutter, starting with lavender knickers edged in wide lace ruffles. The shirrest "seven" petticoats fluffed about under four panels of ruffled silver and lace, and a dear little silver hat set off the costume quaintly. Another gown of "Extravagance" was of orange chiffon with an insert of lovely spangled lace at the hem, edged in royal blue pinstriped bands. A straight cloth-of-gold vestment hung over this, thickly encrusted with wooden beads and spangles. The headgear was a sort of Arabian Nights crown or tiara of vari-colored lapis lazuli (which in the language of uncertainty may mean any stones that are not real).

Fay Marbe, pretty as ever, danced and flirted and sang happily. The black spangled gown is worn with a red turban when she sings "Mexico." At the Palace she wore a red rose in her hair, and it seemed to favor her more. Her stockings of shrewest cross-bar net were conspicuous, and it was noticed that little red roses were attached to the garters of black and silver.

A little Chinese girl with Long Tack Nam is the cleverest little trick in vaudeville. Her long pig-tail is wound into a little bun over one ear, and she has learned how to shimmy and jig a bit. Her little kimonos were adorable, with the loveliest blue spangled and embroidered suit, the mandarin designed with standing collar.

The Misses Dennis wore white taffeta shepherdess dresses, with lavender, pink and blue ribbon girdles. They harmonized sweetly in songs in character with their old-fashioned curls and baby stares.

"Toney" was a girl with bobbed hair who played the violin in a boy's suit, which, although very new and correctly pressed, had been cut and appliqued with patches to look like "The Wandering Violinist." Everyone seemed to like her, and she was well favored with return bows, although appearing very early on the bill.

Little Grace (Berman and Grace) is pretty as a Dresden doll, and so dainty. She does little outside of playing the piano, a cornet, dancing an Oriental number, and finishing as a roller skater! She wears a white satin fur trimmed skating suit with poke bonnet, and looks pretty.

Right in the front row in one of the mezzanine divan seats that have made the Capitol so popular, and almost next to General Coleman du Pont and Messmore Kendall, who represent the capital in the "Capitol," the point of view for "Madame Peacock" was auspicious. It may not be a better picture than many seen in a long time, but it seemed to be. Nazimova is so gorgeously gowned as "Madame Peacock!" One does not question why even a leading lady should wear trailing brocade gowns with an Oriental turban topped with feathers for a morning rehearsal, but everything "Madame Peacock" does is temperament.

The stage scenes are interesting, and every scene is photographed in lights that bring out the lustre of lovely gowns. Nazimova has a figure of sylphlike grace. She seems a serpent with terrible eyes at times, and in the dual role (where she plays her own daughter) she assumes again the wide-eyed innocence of youth. Her opera cape was of gorgeous length and swept out of the stage door and right across the alley without being lifted.

Nazimova's gowns are indecipherable, each depending on her own particular grace in carriage to display a sweep of material that seems the life of the finest looms. Her hair is worn straight back in the vamp style, and for the ingenious role it is bobbed and curled in disorder. The little girl is badly and shabbily dressed with a limp sort of suit and pathetic tam. How clothes can dress a part in another lesson this picture teaches. You know Nazimova plays both parts, but you cannot believe it!

Tsura Aoki (Mrs. Seaside Hayakawa) appears as "Yuki," a little Japanese girl, who falls in love with an American man, in "The Breath of the Gods." This picture is a fiasco. If you love plum trees and pretty kimonos, and think it's funny for a fat American lady to have to take her shoes off and sit plump down on the floor, you may overlook the staggering plot.

Mae Wells plays a Japanese mother, and looks more like an Irish woman. A real Japanese mother and father should have been supplied.

The girl who played "Gwendolyn" wore one effective frock of black and white broadcloth. A sleeveless smock effect of white was mounted over sweet black lines, and broad gauntlet cuffs of white broadcloth set off long black sleeves.

"Yuki" had magnificent kimonos well befitting a little Japanese princess. One was all black with a gorgeous mask, which ought to be an idea for milady who travels. An all black robe is ghastly, but a broadened Oriental mask might make her look as happy as the Ho-Ho bird! (The Ho-Ho is the Imperial sacred bird that is supposed to fly across the sky in omen of good luck. So many patterns embroider this bird in gold and colors, and it is a lucky symbol to have about the boudoir. Butterflies, too, are lucky, and one actress embroiders butterflies on all handkerchiefs, lingerie, and repeats the symbol in jewelry and even in especially made veils.)

"Yuki," the heroine in "The Breath of the Gods," ought to meet "Lali," the Indian squaw in "Behold My Wife." Yuki-Lali would make a good Hula team.

Heben Glendon had an interesting sketch, "Three Screams," which pleased the matinee ladies at Keith's 51st Street Theatre. She was very nicely made up, a calendar type of blond, very pink and white. Her point was a credit to the years she has trained in stock, and partly, perhaps, to the gracefully draped role she wore. It, as a gray crepe, edged in black fur. Gray is so smart this season, and it has an air in the

(theatre of being aristocratic and reserved. Miss Glendon in this gown reminded one of Florence Reed, who wears a similar creation of gray in "The Mirage," which, if nothing else, would prove that gray is now "le dernier cri!")

Mother "Kittie" with the thousand Mortons was just as dear as ever in a little lavender foulard frock, and a bird's nest hat. Her complexion is still like peaches and cream. One day she may give testimonial for some face cream. She fairly beamed, as under father's wing, all their children took their bows. Clara made a particular hit singing an Irish song, "That's How You Can Tell They're Irish." She wore the same attractive costumes she had downtown. Mother "Kittie" doubtless keeps an eye on everything to see that there is no rip or soil. (Would that every vaudeville act had a mother!)

Paul Morton and Naomi in the "Newlyweds front yard" scene cut the grass, jazz about with the baby carriage, and dance up the front stairs of their bungalow. Talk about husbands getting a night off, commuting husbands have to ask for a couple of days off! Paul tells her he must go to town for a few days as a friend of his "expects to get sick." That is her cue to pull off the skirt of a gold cloth frock, and in frilly lace higher than the knee, declare that she will go to a tango tea! (She should have said shimmy soiree!)

Cecil B. DeMille's "Something to Think About" at the Criterion gave Gloria Swanson a chance to act which she did not overlook in the starring and suicide scenes, although later she had an opportunity to wear lovely gowns and pose all over the million-dollar mansion she acquired with a crippled husband. One gown of black with a slinky train was unusually attractive at dinner. A corage was worn on the arm, and a diamond tiara made her look really grand. A gray cloth frock with two long cape panels was designed with wide soutache braid. An idea was observed in the sleeves, which had pleated half ruffles. Those very short French sleeves that we are beginning to regret may be lengthened for the winter by ruffles of the same material or insets of accordion crepe or chiffon. Color is injected into fall one-piece frocks by yokes and sleeves of this combination. The negligee Miss Swanson wore was a dream of a figured voile with a V neck cut below the waist, revealing ribbon girdle and under-bodice with bows. The little boy "Bunny" was a dear, and wore clever little smocks over black velvet pants.

Right at the end a sort of "Miracle Man" idea was interjected to solve the situation, and the crippled husband casts off crutches, the wife who back his love, and the blind old father is assumed to have gained his sight, through "treatment" or prayer of a spiritual lady with gray hair (Julia Faye), whose excellent lesson of love wins for the finale fade-out.

COSTELLO'S BIG PART.

Maurice Costello has been cast for a substantial part in "Determination," which is now being filmed by the United States Photoplay Corp. at the studios at Grantwood, N. J. Costello will play the Scotland Yard detective.

STARDOM FOR EARLE FOX.

Earle Fox, who played opposite Florence Reed in her Zigfield Film's production, "The Black Panther," will be starred shortly in his own right under the Zigfield banner.

HODKINSON HAS AUTHOR RICH.

H. Thompson Rich, poet, fiction writer and continually man in pictures, has been signed to head W. W. Hodkinson's literary bureau. After leaving the army Mr. Rich began as assistant director with Vitaphone.

CHAR. PATHE HONORED

Paris, Oct. 17. M. Charles Pathe has been promoted to officer of the Legion of Honor, by the French Government.

\$75,000 FOR "IRENE" FILM

After spirited bidding, the film rights to "Irene" were disposed of to Christie Brothers this week for \$75,000 and an interest in the picture profits.

People Haven't Changed

WAY back in Egypt old Pa and Ma Xerxes used to go down to the Pyramids and look at that great cartoon series, "The Adventures of Men-Har and Al-Gluck," and laugh their heads off, and say:

"There's nothing so much fun as cartoons!"

And later on in Italy folks used to say: "Hurry down and look at Leonardo's latest cartoon! It's great."

People haven't changed. In all times they've loved cartoons.

In the Paramount Magazine, every week, you get—among lots of other features—the best animated cartoons on the market. Cartoons that every one in the family loves. Cartoons that make you rock with laughter and remember with smiles.

Capitalize on this universal love of cartoons and give your audiences a treat every week.



HOTEL HOLLYWOOD
THE BENEVOLENT OF THEATRICALS DIST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

Paramount Magazine



FAMOUS PLAYERS-LASKY CORPORATION



COAST PICTURE NEWS

Los Angeles, Oct. 27. Ted Le Barbon is now with King Vidor. Frank R. Barrow remains at the Vidor Village as special news correspondent.

John Lancaster, formerly head of the Actors' Association here, has been in for himself. He will devote his entire time to handling talent and stars for the screen.

Evelyn Varden, leading stock woman at the Majestic, has retired from the cast to take a rest. She has not had a vacation for over a year.

William Duncan of Vitagraph and his leading woman, Edith Johnson, are about to be married, it is said. Miss Johnson officially denies that it is true.

Theodore Bickel, who was formerly the premier dancer of the Imperial Ballet, Petrograd, Russia, and who has finished the Orpheum Circuit, has opened a dancing school here.

J. Parker Field, who was taken to St. Catherine's Hospital in Santa Monica with a nervous breakdown and was not expected to live a few days ago, has improved, but it will be some time before he is out.

A romance of the local picture studios here that progressed throughout the world was revealed here when Erich von Stroheim, 35, director at Universal, and Valerie Germann, 33, were married last week. The bridegroom is a native of Vienna.

William Carlton has arrived in Hollywood to commence his contract with Harry Garson to be leading man, playing opposite Clara Kimball Young. The contract was to have started on Sept. 27, but on account of the script not being ready the time was postponed.

Hedwiga Reicher, daughter of Emanuel Reicher, who is the leader of the modern stage movement in New York, has decided to make her home in California. She is planning a series of dramatic recitals for Los Angeles and vicinity in which she will appear in costume.

In the production of the "Bronze Bell" at the lace studio at Culver City George Frank, an actor, playing the part of a high priest, was severely burned and rushed to a hospital. Through the quick-aidedness of Houch, two others were saved from being severely burned.

The New Carlton Club, of Englewood in Los Angeles in the Hollywood section, held its fifth entertainment Oct. 26 at the Woman's Club. The entertainment proved a financial success, although the entertainment was not what it was expected to be on account of a number of artists not appearing.

Edith Roberts, who is now appearing in one of her latest features, "White Youth," has had a quarrel with her sweetheart (in the film) and the two were "taking up." "Now give him a rainbow kiss," said the director. "What sort of a kiss is that?" "The kiss that follows the storm," replied the director.

After spending several months in the east, Hugh E. Barker, the producer of "When Dawn Came," has returned to his home here and is boasting of the receipts of his picture, which played at the Greenpoint, in New York, last May. He claims, and has the house receipts to show, that "When Dawn Came" broke the records over such pictures as "River's End," "Miracle Man" and "Broken Blossoms." This was with no paper on the boards and only a few days' exploitation. The picture is now being state righted by the Producers' Security Corporation of New York.

LAST HOUSE GOES TO FILM

Reynolds, W. Va., Oct. 27. James C. Shanklin has purchased the Amuse theatre from B. D. Hagan and will take possession Nov. 1. The Amuse is the only theatre that survived the rush this year to moving picture theatres, there being four at one time.

ROUND WORLD AERIAL FILMS

Capt. Theodore L. Tibbo, a captain in the aviation division of the New York Police Department, left New York Saturday in a flying boat on the first leg of a world tour taking aerial pictures of the principal cities along the Atlantic coast from New York to Havana.

These pictures are to be issued in a series of single reels entitled "Around the World in 80 Flights." The U. S. B. C. Film Sales Corp.

Mr. Barker says that his bill posting paper will be about the best and most expensive ever gotten out for a feature picture.

Frank L. Maya, who plays hits at the Universal City, has started suit for divorce from his wife, Mrs. Joyce Eleanor Maya, who has disappeared, and sets forth numerous suits for separate maintenance she has filed against him. The strange part of the suit is that he mentions a newspaper man representing a theatrical weekly here getting the names mixed up. The person meant is a former camera man whose name is said to be Harry Harris. He also mentioned Captain Jeffery Webb, an English film actor here, who says that he has never met either of the parties. Burrol D. Neighbors, of Neighbors, Hoag & Burke, is representing Captain Webb and Otto Henry Harris. A suit which the wife filed early this month for \$2,500 she alleges due her on a property settlement made last March is still pending.

BLUMENTHAL CO. ACTIVE

San Francisco, Oct. 27. Recent activities of A. C. Blumenthal & Co., Inc., include the leasing of sites for theatres in the Mission and Richmond districts here, and one in Fresno. Each house to be built will have a seating capacity over 2,000.

Carew to Direct Own.

Edwin Carew, director, has made a deal with Louis B. Mayer whereby he will make a series of special productions annually, to be released by First National. A separate corporation will be formed for the purpose.

New Dorothy Gish Title.

Paramount has decided to change the title of Dorothy Gish's latest picture, originally known as "Up in the Air About Jane," to "Flying Pat."

The story was written by Mrs. Chet Withey, wife of the director.

COST-PLUS FRANCHISE SELLS

Harry A. Sherman returned to New York this week and announced that franchises have been allotted totalling 60 per cent. of the United States and Canada for the Sherman Productions Corp.

Under the "Sherman Plan" each franchise holder is assured a minimum of 12 attractions annually on a strictly cost basis without advances of any kind, under a guarantee which practically assures the exchange against loss.

MACDONALD-MAY DENIAL.

Word comes from Los Angeles that Wallace MacDonald and Doris May have been secretly married and that both vehemently deny the allegation.

Watching for Minors in Bronx.

The police have been unusually active in the Bronx in regard to the owners of picture theatres who are disregarding the law governing the admission of minors.

During the past month over 50 arrests for violation have occurred.

TINKER AS RALLYHOOD

San Francisco, Oct. 27. Manager Bob Abraham of the Frolic has a novel lobby stunt this week for the showing of "Once a Thief." He has employed a tinker who is at work in the lobby mending pots, kettles, etc., that may be brought to him.

Donnie O'Brien Returning

Donnie F. O'Brien, of O'Brien, Malovinsky & Driscoll, is on board the "Olympic" on his way to New York from London. Mr. O'Brien went over to confer with Morris Greenhill in the interests of the United Artists, regarding the foreign distribution rights of the U. A. product.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
FOR METRO.

The play that rocked Broadway on a sea of laughter has been made into a motion picture, with Tom Moore in the star role. The combination of star, title and story, aided by a super-excellent cast, makes this one of the finest attractions of the year.

TOM MOORE Officer 666

by Cohan & Harris
Notable stage success by
Augustin D'Almeida and Winchell Smith

Directed by
Harry Beaumont
— COLUMBIA PICTURES —



OPENS AT THE CAPITOL THEATRE SUNDAY, OCT. 31

NEWS OF FILM WORLD

Carl Clausen, magazine writer, has been added to Metro's scenario staff.

Bert Lytell has started work on "A Message from Mars" under Maxwell Karger's personal direction.

Little Rhodes has been signed by Special Pictures Corporation for a series of 36 two-reel comedies.

F. P. L. has acquired the film rights to the play, "Montmartre," by Pierre Frondale.

Metro is negotiating with F. P. L. for the rights to "Camille" for Kishore's use.

James Crane has begun directing Patty Arkuckle's next, "The Dollar a Year Man," for F. P. L. release.

Glady's George has been placed under a long term contract by Famous Players-Lasky.

Fred Caldwell will direct Alexander in comedies for the Hedy Productions.

Buster Collier is to appear as the boy in the Robert W. Chambers story "Cardigan."

Col. Levy of Louisville arrived in New York Monday and will remain here two weeks.

Ruth Clifford's first picture for Frohman, from a story by Mary Morilla, as yet untitled, has been put in production.

Norma Talmadge's next, "The Pagan Flower," from the play of the same name, will be directed by Herbert Brenon.

James Rennie, in "Spanish Love," has been engaged as leading man for Lillian Gish in her forthcoming Sherrill production.

Charles Waldron is to appear in

the Dorothy Dalton production which is to be started next week at the Famous Players, Long Island.

Winner McCay is testing a new film novelty, a 1,000-foot animated cartoon, dealing with his "Weird Rarebit" series.

Rockliffe Fellowes has signed a contract to be co-starred with Ethel Clayton in a new feature at a salary of \$650 a week.

Ruth Perry will start work on the first of a series of "Topsy St. John" comedies this week at the old Kalem studios at Fort Lee, N. J.

Roy Shilton has been placed under exclusive contract for a period of five years to direct pictures for the Al Gilbert Productions, Inc.

James Rennie has been signed to play opposite Lillian Gish in her first Frohman production from a story by Anthony Paul Kelly. Jerome Storm will direct.

Mae Murray's first starring vehicle for F. P. L. is tentatively titled "The Painted Lily." Robert E. Leonard, her husband-director, is wielding the megaphone.

Loew's Lyceum, Memphis, which played the Loew vaudeville before the new house opened early in the month, started its picture policy Oct. 24.

Goldwyn has offered Lew Stone a five-year starring contract, but the actor has always been a free-lance and refuses to tie up with any one concern.

"Once to Every Woman," an Allan Reicher special, starring Dorothy Phillips, has been completed. Universal is seeking a Broadway house for a run.

Mae Marsh's first Robertson-Cole

production, "The Little 'Fraid Lady," has been completed under John Adolf's direction, scheduled for release next month.

W. K. Siegfried, president of the Siegfried Cinema Corporation, has signed Philip Bartholomae to write the scenario for a film in which Florence Reed will star under Emilie Chautard's direction.

A Sunday picture referendum vote at Waterbury, N. Y., was held again last week by the corporation counsel on the ground it could not legally be held. Troy, N. Y., just across the river, has Sunday films.

Harold Lloyd has completed "Wrong Number" for Pathe which marks his final picture for that concern, and has started work on a new comedy for the Associated Exhibitors, Inc.

George H. Davis has purchased all rights to "Isabel" by James Oliver Curwood, produced by Sam Berk and Eugene Roth. House Peters and Jane Novak are co-starred. Edwin Carewe directed.

The first of a series of Pioneer Master Specials has been completed and awaits release. It is titled "Thoughtless Women," featuring Alma Rubens in the Daniel Carson Goodman story.

Paul Mooney, general sales manager for Louis H. Mayer, was called to Cleveland Saturday by his father's death. His father was injured several weeks ago by a fall from a step-ladder and died Saturday morning.

Chet Withey will start on a new Constancia Talmadge production the first of next week. Miss Talmadge has been resting since her return from abroad. The story is by the Hattines and adapted by Grant Carpenter.

When Marshall Neilan finishes the filming of "Dinty" he will make a pictureization of "All the King's Horses" starring Wesley Barry in the role of a boy detective. The story is from the prolific pen of Hayden Talbot.

Anita Stewart will leave for the Coast Nov. 3 after spending the past four months in the East vacationing. Miss Stewart will start fulfilling her contract of six pictures a year for First National upon arriving at the film colony.

Irwin Franklyn, formerly connected with the publicity and advertising staffs of Famous Players, the British Mission and the Charles Dillingham office has opened a personal publicity office for himself on 46th street.

William Fox's second serial production will be a seven version of the "Phantom" stories by Pierre Souvestre and Marcel Allain. Edward Roseman will permeate the title role under Edward Sedgwick's direction. John Willard, Edna Murphy, Lionel Adams, John Walker and Eve Baileur will be seen in the support.

Matt Moore's first Cosmopolitan production, "The Passionate Pilgrim," by Samuel Merwin, will be released in December. Moore has also completed another for Cosmopolitan written especially for him by Frances Marion. It is tentatively titled "The Manifestation of Henry Dill."

Inter-Ocean has disposed of South American rights to "The Silent Barrier," "Barcarol" and other features. "The Ghost of Shmober Mountain," one-reel novelty, has been sold for Japan. "The Transgressors," produced by the Catholic Art Association, is sold for Australia.

A. B. Kappin, former army officer and newspaperman, will become associated with the Clinton-Meyers theatrical enterprises in Duluth and Superior, Wis. Mr. Kappin will be superior representative of the company at present, managing the Italo and the Plaza, and he will become manager of the Lyceum here when that theatre is reopened next winter.

Papers on file in the County Clerk's office disclose William N. Neig to be plaintiff in a \$4,000 action, embracing two counts against Augustus E. Lewis, another film impresario. For a first cause of action Neig alleges he spent \$1,927.40 in reviving a two-reel motion picture produced by the defendant under the name Lewis Kerr Comedy Co., in which Polly Moran was featured. The second cause sets forth that the plaintiff also supplied a studio for 15 weeks at \$200 weekly rental, totaling \$4,000. Neig states Lewis agreed to pay the \$4,000 total on demand after June 24, 1939, and that when demanded the following day was refused.

Waldo Franklin, a South American picture producer, has begun a \$10,000 damages suit against William A. Brady, alleging over the Argentine Uruguay Paragway rights of "The Whip" vested in the plaintiff for a period of five years under an agreement executed in Buenos Aires April 1, 1919, whereby Brady was to

deliver two prints of "The Whip" production as well as press and publicity "paper" as his end of the bargain. The complaint alleges a breach in that only one print was turned over to him without the press matter. Brady, through Nathan Vidmar, filed answer this week generally denying everything other than that he admits being a stockholder in the Whip Picture Motion Picture Co., Inc.

Edward Cooper Taylor, author and feature producer, has begun suit in the Supreme Court against the Democracy Photoplay Co., Inc. to recover \$4,200 for services rendered. The complaint to his itemized statement, claims \$500 due for cutting and eliminating five reels from the 12-reel "Democracy" photoplay at \$100 per reel as agreed with L. P. Lybarger of the defendant corporation. He also estimates his four weeks' services rendered in editing and reconstructing the reduced version of "Democracy" valued at \$1,000 weekly, totaling \$4,000 for the period. He admits receipt of \$300 payment, but is seeking to recover the \$4,200 balance which has not been forthcoming. The defendant has been granted an extension of time in which to file an answer to the charges.

The Adolph Philip Film Corporation is plaintiff in a \$4,337 Supreme Court damages suit against Frederick T. Van Buren et al. (including fifteen other defendants) arising over the lease of the plaintiff's picture studio at 11 East 14th street, New York. Philip charges that the defendants (who own the title to the building), knowing the premises were unsuitable for the manufacture and storing of picture films represented "that a permit to conduct a motion picture studio had been granted to Prima, Inc., which was then occupying the said premises." Accordingly, he signed a two-year lease April 14, 1919, at \$4,000 annual rental, dating from May 1, 1919, and after expending large sums in fitting up the studio the complainant states the Fire Department on Dec. 25 of the same year caused him to discontinue conducting the premises as a picture studio. No defense is on file.

CHATEAU-THIERRY JUDGMENT

By Justice Mullan's decision the default judgment of \$12,502.24 entered against the Chateau-Thierry, Inc., by Edward J. Austen has been opened, judgment vacated and the case returned to the trial calendar on the condition the defendant satisfy the trial costs and \$10 motion costs.

Austen is seeking to recover the amount for his labor and services rendered in erecting a cyclorama reproduction of the Battle of Chateau-Thierry intended for public exhibition.

William A. Schacht and Paul Benedek originally contracted for this cyclorama and assigned it to the present defendant.

RELEASING "THE BAIT."

The Hope Hampton picture, "The Bait," will be released by Paramount on its regular schedule. The picture was taken over by Famous Players last week.

"The Bait" was directed by Maurice Tourneur, adapted from the play, "Tiger Lady," John Gilbert, who adapted the play for the screen, is now directing Miss Hampton in making "The Greater Power" at the Paragon studios at Fort Lee, N. J.

FANARK'S SECOND

Fanark has accepted a second picture scenario from N. Brewster Morse called "The Strength of the Weak." George Everett will direct. The two worked in collaboration on "The Crimson Cross" and Morse is under a three years' contract to this corporation.

F. P. Office Boy Admits Theft.

Salvatore De Lorenza, 18, of 2414 Marston avenue, Bronx, pleaded guilty before Judge Renshaw in General Sessions last week to grand larceny.

The charge was made against the youth by the Famous Players, alleging while the boy was in the employ of the corporation last September he stole a check for \$1,145 cashed it and was arrested after he had spent \$150.

At the request of Assistant District Attorney Frederick Sullivan the prisoner was remanded to the Tombs until Nov. 1 for sentence. Meanwhile prosecution officers have been assigned to investigate his character.

INDUSTRY RESENTS RENTAL TAX SCHEME

Industrial Board Recommends Increase.

There is much hostile sentiment in the picture industry against the National Industrial Board as a result of the action at the recent conference, when a resolution was passed favoring the increase from 5 to 10 per cent. on the film rental tax.

The National Industrial Board is composed of numerous bodies of industrial organizations, which recently convened in New York for discussions of economic adjustment problems.

The resolution is bitterly opposed throughout the industry on the ground that it was not given a chance to be heard on the subject at all. Practically all the New York organizations were called into conference, with the exception of motion picture representatives.

According to officials of the National Association of the Motion Picture Industry, they "neglected" to call in the picture industry and went ahead with the resolution favoring the increase.

While the organization is made up of representative men, it is supposed by the N. A. M. P. I. to offer as representatives of the picture industry "stubborn" resistance in the event that the levying of the tax is brought to an issue. It is also said that the National Industrial Board at these meetings favored the increase of postage from two to three cents.

RACHMANN SAILS

The departure Friday of Sam Rachmann of the United Play Corporation on the "Nieuw Amsterdam" bound for Rotterdam is coupled with some mystery. All the information forthcoming was Rachmann was to join Ben Blumenthal in Europe. The latter is interested in the United Play Corporation as well as the Export and Import Film.

Blumenthal's activities on the Continent are coupled with the buying of theatres to form an independent circuit of picture houses to secure first run for American products.

"GOING UP" RIGHTS

Accompanied by Mrs. Kane, Arthur R. Kane left Wednesday for Los Angeles to confer with Charles Ray and other stars, producers and directors. He expects to be back in New York Dec. 4.

Kane had with him a contract for the film rights to "Going Up," having secured it from Cohen & Harris for Charles Ray. The price paid was \$25,000.

WAGES FALLING DOWN.

The depletion in the population of Akron, O., to 60,000 and 15,000 in Detroit is reported directly affecting picture theatre attendance. Returning State rights men declare men in Akron who earned between \$14 and \$15 a day are now working for 60 cents per hour, while men in Detroit are averaging \$5 a day for a certain class of labor.

FILM TO TEACH SUFFS

This is the newest and most up-to-date use for the motion picture. The help of the Harry Levey Service Corp. has been commandeered for the purpose of showing the women of South Lawrence, Mass., how to vote.

The Levey Corp. received a wire last week, asking that a cameraman be sent to South Lawrence for the purpose of making a picture that might be used to educate the women of that city in the methods of voting.

Change Barrymore Film.

The operators at the Strand this week viewing the end of "The Love's Garden" did not see Lionel Barrymore's figure under the blazing timbers that fall on him in the shape of a cross. Whitman Bennett, the producer, is substituting a longer and cheer shot as this defect will not exist when the picture comes up for general release in about a month.

November 15—December 15

TENTH ANNIVERSARY

OF THE

PATHE NEWS

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SPECIAL FEATURES

EXCEPTIONAL STUNTS

THE SWIFTEST, CLEANEST SERVICE

The exhibitors of the United States are invited to celebrate with Pathe this event, which must pass into history as second only to the invention of the printing press.

Ten years ago Pathe brought the news reel to this country and began the mighty super-development of the motion picture as the right arm of history, science and education.

Build Your Success With the News

WILLIAM VANDERLYN

ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

DOWN EAST MAYORS CONDEMN GOVERNMENT SCREEN CENSOR

"Public Opinion Is a Final Regulator of Good Taste in Art," Says Conference of 40 in Formal Resolution—New York and Jersey Represented.

By formal resolution the conference of the mayors of 40 New England municipalities has condemned the creation of a State government censor of pictures, laying down that "public opinion is a final regulator of good taste in art and a spirit of co-operation with producers and exhibitors will accomplish all and more than any plan of censorship."

The conference of New England mayors and other city officials was held in New York Oct. 21-22. It was called by Andrew J. Peters, officials of the National Board of Review at the Hotel Commodore. New York and New Jersey were represented. After a thorough canvass and discussion of the whole scope of censorship, a committee of three mayors, Sullivan of Salem, Breth of Chelsea and McPherson of Beverly, Mass., was named to draw up a resolution embodying the views of the assembled officials.

The visiting mayors were received at City Hall by John F. Hyland, Mayor of New York, and returned to the Commodore to attend a dinner given by the Executive Committee of the National Board. James J. Walker, New York senate minority leader, appeared as representative of the National Theatre Owners' Association, made an address against Federal censorship and urged that a national campaign be undertaken to defeat proposed legislation in that direction. Senator Walker was active during the last session in opposing a State censor and in the passage of several laws for the relief of exhibitors, notably the measure prohibiting restraints from employing the funds secured from advance deposits.

On Friday the conference visited the Famous Players-Lasky studios in Long Island City and watched the filming of six productions which was going on at the same time.

The resolution covering the mayor's attitude on censorship was adopted as follows:

"Whereas, the conference of New England mayors and other city officials has fully in mind the problem of proper motion picture regulation compatible with the principles of a free government and a free people; and

"Whereas, the motion picture is recognized as an amusement belonging to the people, thereby entailing a moral effect on the life of the people in their several communities, and as this moral effect is recognized as debatable in its nature and not to be decided except by an expression by the people themselves as voiced through the properly constituted local authorities; and

"Whereas, State censorship would produce so great a number and variety of standards that it would be impossible to co-ordinate them at all with public sentiment in those several communities each often differing widely from the others in matters of opinion and taste, and would remove authority from the said local officials who are directly responsible to the people; and

"Whereas, Emphasizing the importance of the problem involved in the regulation of commercial amusements and cautioning against allowing this responsibility to be shifted to other shoulders than those of properly constituted municipal officials, it is not considered that State censorship would be effective either in attempting to interfere by standardization public opinion on motion pictures or in supplanting that properly vested in municipal officials with the establishment of a central arbitrary power; and

"Whereas, While an official censorship is not favored, it is believed that a voluntary review as is now furnished by the National Board of Review, through its information service to municipal officials, is both wise and useful; and

"Whereas, Public opinion is a final regulator of good taste in art, and a spirit of co-operation with producers and exhibitors will accomplish all and more than any plan of censorship be it therefore

"Resolved, That this conference

NEW FRISCO LYCEUM OPEN.

Mayor and Civic Boosters Help Christen House.

San Francisco, Oct. 27. The New Lyceum, a pretentious picture house, had its formal opening last week. Mayor James Rolph, Jr., acting as honorary chairman, delivered a short address, and Frank Olin, president of the Improvement Association for the district in which the theatre is located, spoke on behalf of the association and the district.

The New Lyceum is situated on Mission near 10th street, and was built for Robert A. McNeil, Charles Moser, and W. G. Bailey, the owners, by Stephen Mariani. The present structure occupies the site of the old Lyceum, for many years devoted to a picture policy, with a small seating capacity. It formerly was controlled by Gertrude Rutledge (Mrs. Weber), from whom it was purchased by Robert McNeil. Property adjoining the site of the former Lyceum was purchased to add area to the new theatre, which is a "Class A" structure throughout, with accommodation for 1,750.

U GETS FRISCO THEATRE.

Leases Frolic on Market Street for Thirty Years.

San Francisco, Oct. 27. A renewal of the lease given the Universal Film Co. possession of the Frolic picture theatre (Market street) for 30 years beginning in 1923, the expiration of their present lease.

The rental of the Frolic and a store next to the theatre for the period mentioned will aggregate a sum totaling \$1,300,000, being planned on a sliding scale providing for improvements and enlargement of seating capacity to 1,500.

INFLUENCE OF PICTURES.

In their fight to obviate any counter editorial matter that would lead public opinion to a one sided issue on the criminal influence of pictures, the National Association of the Motion Picture Industry have issued a statement by Dr. John R. Oliver, medical officer of the Supreme Court of Baltimore, who states that "crime is not produced by motion pictures."

Dr. Oliver, an psychiatrist to the court, is engaged in a study of the psychology of crime and the psychopathy of the mind of the criminal.

His statement is a counter statement to the one made by Dr. Howard A. Kelly who contended that the "lms were 'the worst and most potent' in producing crime."

"WOMAN IN HIS HOUSE"

Louis B. Mayer is trying to secure a Broadway house to show "The Woman in His House." The picture was put over in Washington at the Metropolitan by Bill Roodolph and is said to have broken the house record.

Roodolph instituted a tender campaign for a full week before the name of the attraction on the Saturday prior to the opening.

Mayer is withholding all mention of Mildred Harris Chaplin in connection with the picture, by agreement with Chaplin. It is said.

"BROKEN BLOSSOMS" IN PARIS

Paris, Oct. 27. Griffith's "Broken Blossoms," handled here by G. Bowles, will finally be seen at the Marivaux, Paris from Oct. 28, and hold the screen indefinitely.

declare itself opposed to government official censorship of motion pictures.

Additional resolutions were adopted calling for the carrying on of Americanization work via the screen and the prosecution of welfare work in behalf of children and young people through the same medium.

INJUNCTION IS DENIED FOR "HEADIN' HOME"

Judge Mullan Makes a Clear Contract Point.

Justice Mullan, in the New York Supreme Court Saturday, denied Habe Ruth's motion for an injunction against William A. Shea, producer of, and Herbert H. Yudin, distributor of the photoplay, "Headin' Home," in which the complainant, who is starred, seeks to prevent the further release of the picture on Civil Rights Law grounds, with the opinion:—

The plaintiff, a professional baseball player who during the past few months has been so much in the public eye that his name has become almost a household word throughout the country brings this action to restrain the defendants from using his name and pictorial representations of him in and about the exhibition of a motion picture entitled "Headin' Home." The action is based upon the provisions of sections 55 and 51 of the Civil Rights Law. On June 23, 1920, the plaintiff and the defendant Shea entered into a written contract in and by which the plaintiff agreed to pose for and render such other services as might be necessary in connection with a motion picture to be produced by Shea or his assigns featuring and portraying the plaintiff as a baseball player. Presumably the scenario was to be an exploitation of the extraordinary batting ability of the plaintiff that has made him famous. For plaintiff's services Shea agreed to pay him \$50,000 in certain stated installments, the last payment to be made upon the completion of the picture.

Plaintiff performed all the services required of him, and the picture in due time was completed. During the making of the picture plaintiff was paid \$15,000. Upon its completion he was given a check for \$35,000, the balance due him under the contract, but the check proved to be worthless, and he has not been able to procure payment of any part of the sum it represented. It was provided in the contract that Shea's rights were to be assignable by him. One Yudin, who is made a defendant with Shea, is an officer of a corporation that has succeeded by assignment to certain of Shea's rights under the contract.

No point is made that Yudin's company should have been made a defendant instead of Yudin, and his situation and that of Shea are treated as identical in respect of the plaintiff. Yudin's company is now exhibiting the picture in question. The plaintiff's contention is that the defendants did not obtain his written consent to use his name and picture. The argument on his behalf is that the failure to pay him the \$35,000 remaining due under the contract destroys or prevents the coming into being of the written consent that the very contract itself essentially was. I do not wholly understand the reasoning that is intended to support such a proposition. Had the agreement been that the use of the motion picture was to be dependent upon the prior receipt by the plaintiff of the entire stipulated compensation, a very different question would be presented from that now in the case, but no such condition appears in the contract.

The plainly expressed design of the statute was to protect living persons from an unauthorized use of their names or portraits for trade or advertising purposes. The plaintiff here was very willing to authorize the use of his name and picture. He wanted, naturally enough, to capitalize the notoriety and popular favor he has acquired by reason of his remarkable athletic achievements. But now he seeks to avail of the Civil Rights Law, not for protection from an improper invasion of his purely personal rights, but as a means of procuring some monetary relief against a purchaser of his written consent to the use of his name and picture.

The statute in question was not intended to serve any such purpose. Having said his rights of privacy, the plaintiff is in the same case as any other who has sold any sort of thing and who has not been paid for it. He must seek redress in a court of law. Motion for preliminary injunction denied.

QUIMBY AS PRODUCER.

Pathe's Former Chief to Do Serial Starring Jack Dempsey.

Fred C. Quimby, formerly manager of exchanges for Pathe, and more recently general manager of the Associated Exhibitors, Inc., has placed Jack Dempsey under a two years' contract and will embark on his own, shortly, as an independent producer.

An out-door serial is planned as the heavy-weight champ's initial Quimby production.

MAUDE ADAMS AND "PETER PAN" BRING OUT SOME REVELATIONS

A. L. Erlanger New Personal Manager for Former Frohman Star—Miss Adams Doesn't Care for Camera—Mary Pickford's Offer to Barrie.

PINOCHLE SETTLES SUIT.

Messrs. Baumann and Fischer Play Cards to Dispose of \$230 Action.

That film finance and pinochle can be made running mates was proven this week when a \$230 action by Baumann & Co. (the furniture dealers who supply the various film concerns with properties), against the A. H. Fischer Features was settled by means of a round of pinochle between Messrs. Baumann and Fischer. Baumann claimed the \$230 and Fischer demurred on the grounds he was entitled to a percentage discount for certain unused properties. Justice Finch, who heard the matter, adjourned the case to October 28 (yesterday).

Baumann, being a New Rochelle neighbor of Mr. Fischer's, made overtures for a \$120 compromise. Fischer countered with the pinochle contest proposition agreeing to pay the full \$230 claimed if he lost or nothing if he won, except a \$50 sum he was willing to donate towards the plaintiff's counsel fees. Fischer lost and paid the full amount.

As a result when the case came up it was marked settled.

Nathan Vidaver and I. Schmal, Mr. Fischer's counsel, umpired the contest, but proved of little assistance.

BEGIN SCHOOL SERIES.

Wythe Company to Make Twenty Americanization Subjects.

San Francisco, Oct. 27. The Wythe Motion Picture Co., a San Francisco concern, has announced production will begin in three weeks at the Montague Studios here.

"A Course on Americanization," the first of a series of educational films which comprise twenty in number, will be directed by Archie McHaffin. The films are scheduled to be shown in the elementary and junior high schools to serve as a film text with the subject content of the entire school course.

WASHBURNS RETURNING.

Move Causes Surprise—Understood He Was to Settle in England.

London, Oct. 27. Bryant Washburn, who has been making pictures here on his own, sails for New York Oct. 27 on the Olympic with his wife and staff.

The move caused considerable surprise, as it was understood he was to locate here permanently, and his manager, Lee Ochs, in a number of interviews, gave that impression.

ALBANY STRAND READY.

Albany, Oct. 27. Max Spiegel, directing head of the Strand chain of theatres, who was in Albany, last week, announced that the Strand theatre, now under construction in North Pearl street, may be opened within two weeks.

Mr. Spiegel announced definitely that the policy of the Albany Strand will follow closely that of the Strand in New York, which is to show the biggest film features and to present a symphony orchestra and a school. The management of the Albany Strand will be identical with the management of the New York Strand and similar Spiegel-controlled theatres in the country.

The Strand will be the largest theatre in Albany. It has a seating capacity of 2,350 on the lower floor and in one balcony.

DEFER PICKFORD-MOORE CASE

San Francisco, Oct. 27. The Pickford-Moore divorce hearing has again been postponed. Attorneys for Mrs. Fairbanks announced here last week that argument will be on motion to quash the action brought by the attorney-general of Nevada. In the event the motion is granted the case will end.

Although numerous announcements have been forthcoming from Famous Players that "Peter Pan" is to be pictured this season at the Lasky studio in Los Angeles, rumors seem to make these announcements open to question. The facts, according to Variety's informant are these:

During Jesse Lasky's recent visit to London he acquired from Sir James M. Barrie, the picture rights to all the playwright's works, including "Peter Pan." One of them, "What Every Woman Knows," is now in process of making with Lois Wilson in Miss Adams' role. Subsequently, however, Barrie notified Lasky that he must tie a string to the pictureization of "Peter Pan."

This information reached Lasky through A. L. Erlanger, now Miss Adams' personal manager, who explained the actress intended to keep "Peter Pan" exclusively for her own stage vehicle until the time came for her to retire. Miss Adams refused to act before the camera and objected to a pictureization of her most famous role so long as she might wish to act herself in the spoken version.

This ultimatum created an embarrassing situation: the Lasky plant in Los Angeles harnessed as the title role in "Peter Pan" had already been promised to Ann Forrest, who recently signed a five-years' contract under the personal direction of C. B. De Mille. The promise to Miss Forrest followed her being "let out" of the leading role in C. B. De Mille's newest picture, after \$20,000 and six weeks' time had been spent in its making.

The reason assigned for replacing Miss Forrest with Agnes Ayres, who will be seen in the lead when the picture is released was that the former was not the type for the part.

By way of making good to Miss Forrest, De Mille offered to let her go to Goldwyn's to play the lead in "Bunny Bait the Strings," but she chose instead the lead in "The Faith Healer," now being made under the direction of George Melford with Mrs. William Vaughn Moody, widow of the author of the play, supervising the production. Further, to soothe Miss Forrest's feelings, the Lasky officials promised her Miss Adams' role in "Peter Pan."

Monte Marie Pickford, while in London, offered to guarantee Sir James \$200,000 for the picture rights to "Peter Pan," and declared she would rather create the role than any other. But at that time Sir James said Lasky had the picture rights to all of his plays.

In order to try to persuade Miss Adams to permit the filming of "Peter Pan," Barrie is coming to this country early in December, and, if he is successful, he plans to continue on to California and there supervise the pictureization of the play.

RANDY WISING KIPLING.

Lewis Advising British Author on Screen Technique.

The secret mission of Randolph Lewis to London has been solved. He is in England advising Rudyard Kipling on screen technique and production details.

Kipling, as has already been announced, is writing a series of original stories for the screen, under contract with Pathe Exchange, which will be produced under the direction of Robert Brunton.

F. F. L. DEFECTIONS

Numerous are the rumors of wholesale defections from the executive staff of Famous Players-Lasky Corp. These continue to come out with more or less circumstantiality and are difficult of verification.

Early this week it was reported that Edith John Ludvig, chief counsel for the concern, would shortly resign.

Another report says still another official of the corporation, due to arrive from out of town within the next few days, will tender his "resignation" upon his return to the city.

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Friday, October 29, 1939

FAMOUS PLAYERS ABANDONS
STAGE AS PROP TO SCREEN

Retains Noted Dramatists to Write Original Scripts With Royalty on Gross Business—Sir Gilbert Parker and Cosmo Hamilton at Work Now.

With the exception of the three special legitimate productions that the Famous Players-Amusement Corporation will do on behalf of the Famous Players-Lasky, the latter has abandoned the idea of the filming of productions based on Broadway successes.

On a scale comparable to their producing activities last year, nothing this season promises a similar activity, according to Jesse Lasky, P. L. is now concentrating on securing great authors to write especially for the screen. Current with this announcement is the fact that Sir Gilbert Parker and Cosmo Hamilton are now out on the coast. While Sir Gilbert has not yet been actively at work, Lasky reports he is studying conditions. "Midsummer Madness" is the name of a Hamilton production already completed, based on the now experienced of having well known authors write directly for the screen. In addition Avery Hopwood, Edward Luckhock, the English author, and Oliver Glyn will soon leave for the coast in behalf of Famous Players. They will, according to Mr. Lasky, not begin with their actual work on new scripts, but will study conditions before applying to the prospective manuscript.

Mr. Lasky declared that the arrangement with these writers calls for a percentage on the gross business their productions do. On this basis the writers stand every chance of making as much if not more than if they had written on a royalty system in vogue with legitimate producers.

The further announcement is made by Lasky it will be optional with these writers whether they take a share in the continuity writing. The writers will supervise the filming of pictures and when the completed product is ready the responsibility will rest with everyone directly concerned in a specific production.

Mr. Lasky discounts plays with Broadway reputations as being suitable film material, except those of high standing and national prominence. In proof of it he points to the picture, "Male and Female." The fact that the title was changed from the legitimate "The Admirable Crichton," he says, made no difference in the selling value. In the case of "Homerequies," he declared its story was insignificant compared to the colossal amount of magazine material and that its value as a picture production was negligible, although it had not the spreading prominence of having been daylight as a spoken version in a Broadway theatre.

In answer to a question whether the legitimate producing activities of the Famous Players were limited this season, due to the tightening of the purse strings by financial interests, Lasky denied it. He stated that the P. L. policy was to make one and no play or screen subject which the Famous interests thought worthy of purchasing would go unproduced or unproduced.

SMITH'S NARROW ESCAPE.

Syracuse, Oct. 27.
William H. Smith, president of the Co-operative Film Corp. of Buffalo, his wife and P. J. Halsey of Salt Lake City, treasurer of the company, narrowly escaped death at 10:30 a. m. here, when the automobile in which they were touring slipped into a ditch and then caught fire. Mrs. Smith was severely burned. The party were on their way to Montreal.

"EARTHBOUND" IS LONDON.

London, Oct. 27.
"Earthbound" opened at Covent Garden Oct. 26 to a poor audience and little enthusiasm. The film will probably work up a lay press controversy which is its only chance of success.

POOR HANDLING HURTS
FRENCH FILMS IN U. S.

Trade Press Thus Counters Pathe's New Statement.

Paris, Oct. 27.

The speech read by Mr. Charles Pathe at the special meeting of Pathe Cinema recently, having been much criticized in the local press, this gentleman has sent an open letter to Comedien, in which he confesses the report was drawn up to convince certain objecting stockholders of the necessity of falling into line.

He regrets the publicity given, but such frank declarations could not have had other results. Mr. Pathe writes:

"You would not have published in your article (when referring to the transfer of our renting business) that I was 'leaving the ship' after I had got my price, etc. If you had known the clauses of our contract with the new renting company. The terms are clear: We do not get a cent ready money for the use of our mark and the stock of negatives and positives (more than 20 million feet). We are to be paid from time to time, as the new company realizes on its assets.

"From the fact we have largely subscribed for stock in the new company and have made such conditions in exchange for future results is a proof we have confidence in its future. As to the outlook for the French film, you seem to have missed the fact that I am still deeply interested in the business, the length of my report perhaps having given you a contrary impression. I explain then what I considered the remedy for the crisis in French production, viz., an increase in customs duties, provided they are not prohibitive, with the adoption of a percentage system. There are the means of assuring not only the existence of the French film, but also its prosperity."

A local organ, who if the future of film production is so gloomy how is the company going to sell the tremendous output of raw stock, which was mentioned as the promised success of Pathe Cinema? The "Courier-Cinematographique" carries the opinion this week that if the French film has not been a success in America it is because of poor advertising. Dealings with the press also seem to have been neglected. Then when Pathe gave a private show of a feature to local journalists the representatives of some of the larger foreign trade organs were never invited and the film rarely got an advance notice outside of Paris.

KLAW'S "J'ACCUSE" FILM.

Mare Klaw has a picture production which he has purchased in partnership with Abel Ganz, a European producer, made under Pathe auspices. The title of the picture is "J'Accuse," but has no relation to the novel of the same name. The theme is the World War.

Its distribution has not yet been set and a "trade showing" will precede the plan on which the picture will be shown.



MITCHELL LEWIS

METRO STAR whose acting in "BURNING DAYLIGHT" was highly recommended by the western critics.

Mr. Lewis will be seen again in a JACK LONDON story which is now being selected for him by METRO. He is receiving daily hundreds of letters from film fans asking for autographed photographs.

SAMUEL GOLDWYN REGAINS
CONTROL; PUTS UP BIG MONEY

Routs du Pont Interests by Dramatic Demand They Contribute Equal Sum—Frank Godsol to Head New Board—Rumored Plan to Merge.

NORTHWEST WARS ON
PRODUCER-EXHIBITOR

Owners See Menace in First National-Paramount Fight.

Duluth, Minn., Oct. 27.

Invasion of the film producer into the field of the exhibitor will be opposed by motion picture theatre managers throughout the Northwest in the future. This action was taken at a meeting here of the Motion Picture Theatre Owners' Protective Association of the Northwest. Fifty-seven picture theatre managers from Minnesota, Wisconsin, Iowa and the Dakotas were present, and this and other vital matters were thoroughly gone over.

President Steppes of the association, who resides in Minneapolis, called the managers together.

This matter was precipitated by the battle being waged by the First National-Exhibitors' Circuit and Paramount. The First National franchise is controlled by Finckelstein & Huben, and Paramount, it is said, is backing the Clinton-Meyers company, which has just announced its eleventh theatrical enterprise in this part of the State. Apprehension prevails that Paramount is gaining control of the field for the exhibition of its films. It was stated at the meeting that Paramount had stock in the Lyceum here, but no other interests.

UNITED PLAY LAYS OFF.

Twelve Play Readers Among Number Released.

An exodus of employees from the United Play Corporation, as a result of a lay-off, affects 14 persons. Of this number 12 are play readers, three are stenographers and one librarian.

There is a division of opinion as to the cause, the employees contending that it is due to economic pressure being forced upon the play bureau by the Famous Players, of which the U. P. C. is a subsidiary.

To the contrary Adolph Zukor declares that the lay-off is due to the fact that they were engaged for a specific amount of work and upon its completion, and especially in the absence of Sam Hackmann abroad, there is no reason to carry them further on the payroll.

CLINTON-MEYERS' 11TH.

Plans Announced for New House in Duluth's Bowery.

Duluth, Minn., Oct. 27.

Another big motion picture theatre will be built on the lower end of West Superior street in the Bowery district.

Plans for this new playhouse have just been announced by J. B. Clinton of the Clinton-Meyers Co., making the eleventh theatre in this company's chain. At the present time there is no theatre in Duluth between Fifth avenue west and 23d avenue west, and for that reason the new playhouse will have a wide territory to draw from. Before the country west of this district was known as the Bowery, but improvement has already been noted. The Union Station is close at hand on Michigan street and the Bus Station is about a half block away.

REFILMING "MARYLAND."

The Vitaphone is to re-film "The Heart of Maryland" with Catherine Calvert as the star. Tom Terris is to direct the production. Among others engaged are Ben Lyon, Warner Richmond and Fella Kramba.

The picture was made about five years ago by Mrs. Leslie Carter and was the opening attraction at the Hippodrome when a film policy was tried there, but it flopped.

Samuel Goldwyn is once more president of Goldwyn Pictures Corporation and in control of the organization. Not even the "insiders" in the industry could have foreseen this. This announcement last week came as a complete surprise to the business end of the film industry. Frank J. Godsol will be chairman of the board of directors and executive head of the corporation.

Mr. Goldwyn seems to be, instead of a discarded outsider, an individual to be reckoned with. He walked into a directors' meeting at the Goldwyn offices last week and called attention to the fact that the concern needed considerable money. Turning to the representatives of the du Pont interests, he is reported to have said he was prepared to put up a large sum if they (the du Ponts) would "chip in" a similar amount. The du Pont representatives declined to lend themselves to such a plan, whereupon Goldwyn put up his new capital, said to have been supplied through the Harriman National Bank. This was done with the understanding that Samuel Goldwyn was once more to be in control of the corporation bearing his name.

It is understood that prior to this move Samuel Goldwyn put the proposition of his once more assuming control of Goldwyn Co. to Adolph Zukor, who, according to the story, advised him to stay out of the business while it was in the present chaotic condition, arguing that it was not a good plan to return to any organization once a man left, and that he (Zukor) would never return to Famous if he ever resigned. Goldwyn's idea, as laid out to Zukor, according to hearsay, was to seek an amalgamation of Goldwyn and Metro, with Zukor to be financially interested in the combination. Al Lichtman was to be slated for the management of the amalgamated concern.

Another unconfirmed rumor has it that Adolph Zukor and Joseph M. Schenck have in mind the formation of a new distributing organization. Under his contract with First National for the Talmadge girls, Norma has four more pictures to deliver, and Constance six. Zukor was to be counted on to bring into the distributing organization other producing units such as Arthur R. Kane with the Charles Ray pictures, Whitman Bennett with the features to be made by Lionel Barrymore, Al Kaufman, who controls Dorothy Phillips and Allan Holubar productions, Mayflower and others, such as R. F. Schulberg with Kathryn Macdonald.

Still another deal is reported to be pending whereby the Zukor interests would raise funds to pay back to Kuhn, Loeb & Co. et al. the \$1,000,000 which was invested in the preferred stock of Famous Players-Lasky, thereby eliminating Wall Street from the concern. Under the existing conditions the outstanding interests have five men on the board of Famous Players-Lasky and Zukor four, but the common stockholders, represented by Zukor, have the right to dictate policy in the event of no agreement on the part of the board of directors.

Other than the putting up of capital by Samuel Goldwyn and his return to control of the Goldwyn Pictures Corp., the rumors herewith set down would seem to be idle gossip based upon "talks" between the various officials of the respective concerns. All the producing units mentioned in a possible affiliation with a Zukor-Schenck distributing organization are at present under contract with First National and nothing could be done until the expiration of their distributing agreements.

TOM WALSH'S CO.

Tom Walsh, one of the co-directors of "Kismet," is launching his own producing unit. The organization is to be known as Walsh Fielding Production. Mr. Fielding is a wealthy exporter of India.

A script has been secured and George Perry is doing the casting.

N. Y. STRAND OFFERS
ACTS WHOLE SEASON

Sets Up Bureau to Insure Supply for Houses It Controls.

The Strand, New York, is organizing a concert bureau for the booking of artists, whereby it will be enabled to offer its singers and musical acts an entire season's employment.

The establishment of its own engagement bureau is not designed primarily for money making, but to insure a steady supply of artists for the picture houses under the Strand's control. Houses in other cities using the same class of artists will be asked to participate, so that the bureau can give an act steady work.

Houses under the Strand management alone will be in a position to give artists about half a year's work without playing elsewhere. The Strand in New York can play an act eight times a year for a week at a time, and similarly in the Brooklyn Strand. Its Albany house opens in a fortnight, and they also control theatres in Buffalo, Newark, Lynn, Worcester, and elsewhere through the Mor-Mark companies.

"KISMET" AT \$10,000.

Producers Said to Ask \$20,000 for Two-Week First Run.

With the first public showing of "Kismet," at the Astor last Monday, a report had it that Robertson-Cole were trying to secure a two-weeks' run at a Broadway house at an unprecedented rental. The "Kismet de luxe edition" is 12 reels in length, and the price asked is between \$10,000 and \$20,000 for two weeks. A print measuring 9,000 feet is offered for use in smaller houses.

The highest price yet paid for first-run pictures on Broadway is understood to exist in a contract between the Capitol and United Artists. Pickford and Fairbank pictures rent for \$10,000 according to report.

The Strand and Capitol will not book the feature on a two-week basis. It was ascertained, but the chances are better for it to and Rivoli getting the first run by playing it over their short circuit. No decision as yet has been made by Mr. Hugo Rosenfeld.

"UNCLE SAM" FILM FREE.

Louisville Newspapers Show Patriotic Picture.

Louisville, Oct. 27.

Two local newspapers, the "Courier-Journal" and the "Times," have arranged for a two-weeks' showing here of the patriotic photoplay, "Uncle Sam of Freedom Ridge." Macaulay's was rented while it was idle for two days and at night the picture is shown on a screen erected on a building opposite the newspaper plant. The public is admitted free to the show, and aside from the fact that this might prove an added attraction, large crowds have attended every performance.

HENLEY DIRECTING TEARLE.

Hobart Henley has started on his first production for Belnick since his return from Europe. It is a starring vehicle for Cosway Tearle and Martha Mansfield is playing the lead opposite. The picture has no title. Work started Monday.

HENRY ARTHUR JONES SAILS.

London, Oct. 27.
Henry Arthur Jones sails on the Imperator Oct. 30 and will write scenarios for Famous Players.

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